CHESTER BENNINGTON 1976 – 2017

KERRANG!

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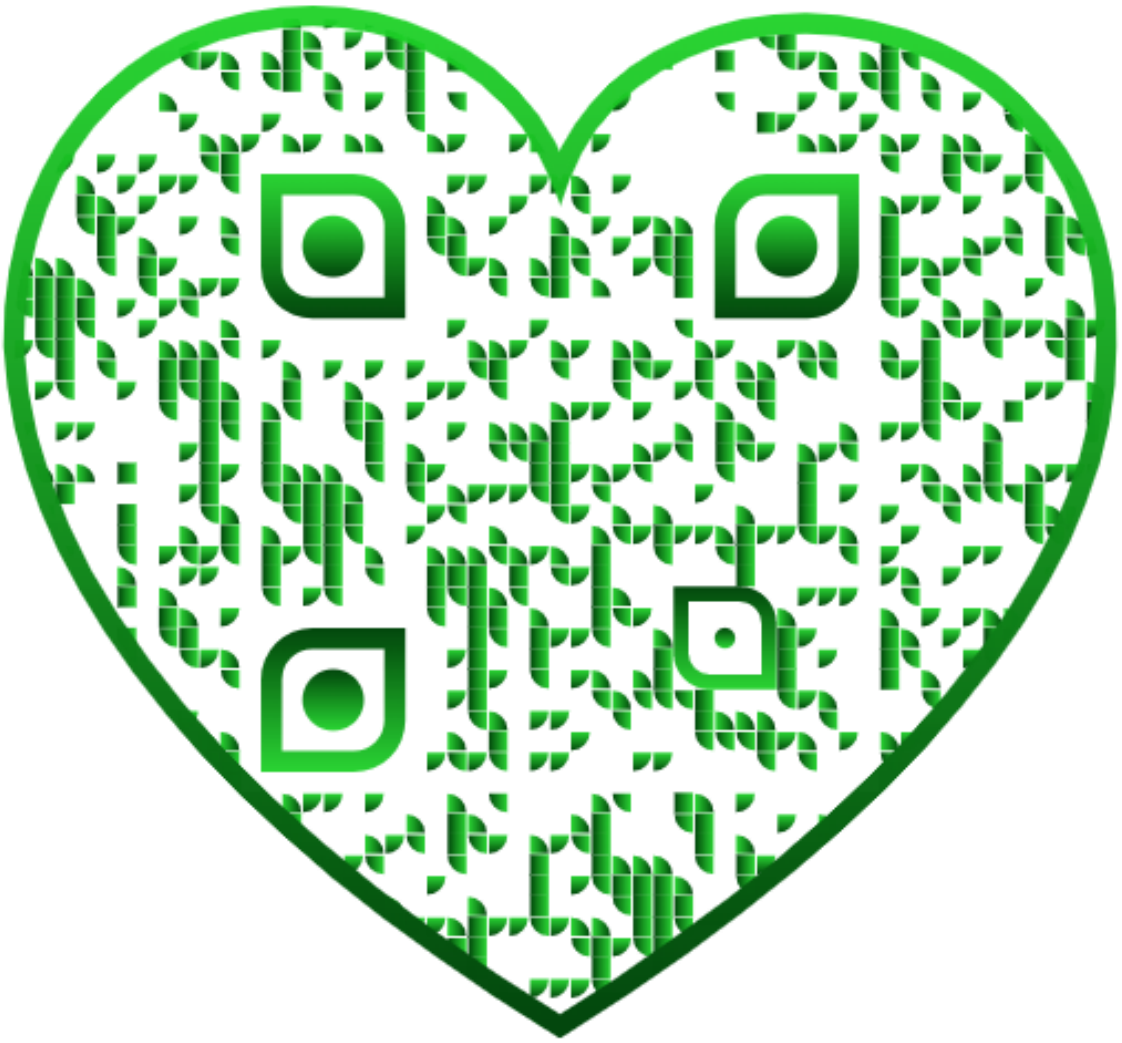

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ISSUE 1681 JUL 29, 2017

HELLO READERS, and welcome to this week's Kerrang!. I've written a longer piece about the passing of Chester Bennington on p23, so I won't repeat myself here. Instead, I want to use this space to dedicate this issue to Chester's memory, to Chester's friends and family, to the surviving members of Linkin Park, but also, anyone out there who is suffering, who feels frightened and alone, who needs help. I've been there. I might be there tomorrow. It is a fucking lottery, it really is. I want you to know that nobody who matters will judge you for speaking up. And, I want to say, that if you hear anyone saying they're struggling, we owe it to them to stop and to listen. The rock scene prides itself on community. If someone falls down, we pick them up. Let's learn from this fucking tragedy. Let's be the strongest, tightest-nit community in music. We're good, but let's be better. And if we do, that, I think, will be a truly fitting tribute to the memory of Chester Bennington.

James

COVER AND CONTENTS PHOTOS: PAUL HARRIES

NEWS

The Darkness return to remind everyone how boring other bands are **(p4)**, before we meet Jono Diener of The Swellers' new band, **Baggage**, who are doing a hell of a lot of good in the world **(p6)**.

FEATURES

ON THE COVER: Kerrang! pay tribute to a true musical hero – a one-of-a-kind vocalist, metal icon and all-round amazing dude – **Linkin Park**'s **Chester Bennington**, who passed away last week. We miss you so much **(p18)**. Elsewhere, **Venom Prison** discuss beating up Nazis, beating up policemen, and beating up more Nazis **(p26)**, **Slipknot** update us on their future **(p38)** and **In This Moment** ascend to new, spiritual levels **(p42)**.

POSTERS

New shots of **Lynn Gunn**, **Frank Carter**, **SWMRS**' **Cole Becker** and **Waterparks**' **Awsten Knight** and more **(p29)**.

LIVES

We get soaked at **Warped Tour 2017**, catching up with the likes of **Andy Black**, **Creeper** and **Neck Deep (p44)**. Brollies necessary here.

REVIEWS

The mighty **Nine Inch Nails** are back with a noisy new EP… and it rules **(p48)**. Obviously. After that, **Alice Cooper** delights with his first solo album in six years **(p50)**.

GIGS

Why are **WSTR** eating cat food? And which member of the band ended up hanging upside-down from his trousers? All these questions answered and more in this week's gig preview **(p56)**.

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CHESTER BENNINGTON p18

Linkin Park in happier times. RIP.

NEWS

"WE WANT REALISE THA

WE AWES

THE DARKNESS REMAIN A NATIONAL TREASURE. YET T
COMES WITH SOMETHING TO PROVE. CEOS OF SOUTHERN

LAST WEEK, an email dropped into K!'s inbox containing a stream of a new album. Song titles? Sensible things like Japanese Prisoner Of Love, Southern Trains, and the frankly ludicrous Lay Down With Me, Barbara. Honestly, we didn't even have to look to know we'd been sent The Darkness' new album, Pinewood Smile, due on October 6. Although we still had some questions for Justin Hawkins… Like who Barbara is. We caught up with him at a Spanish festival, having spent the first bit of the summer jetting around Europe doing shows with Guns N' Roses here, festivals there, and horsing around all over the place. Here, The Darkness frontman is "melting in 40-degree heat like an insect under a microscope" and preparing to rock some of the new tunes live. If he can remember the words, that is…

WHAT WAS THE VIBE GOING INTO MAKING THE ALBUM?

"Well, we spent two albums trying to get back on an even keel after some storminess. But this time, I don't think we were feeling like that anymore. We were trying to do things that we were excited by. It was more a case of, 'Let's make them eat!' rather than, 'Let's do what people want us to do.' The idea was to make a record that smashes people in the face!"

IT DOES FEEL MORE PLAYFUL…

"Well, yeah. It sounds like we're standing on a clifftop naked, with our enormous genitals swaying in the breeze, surveying our kingdom. That's what we're supposed to be doing – peacocking around and being as awesome as we can. We want people to realise that we think we're awesome. I think we've struggled to achieve that vibe recently, until now."

WHAT WAS THE WRITING PROCESS LIKE?

"Sometimes you'll toil away with an acoustic guitar, trying to write the song, and then you build riffs up around it afterwards. But we did it the other way up this time: band in a room, playing riffs, and building around that. You've got to get it all right. It's a rock soufflé. You have to allow it to rise…"

DON'T OPEN THE DOOR TOO EARLY…

"Right! Sometimes we've done that, or left it in too long. On our second album, I think we put too much egg in the soufflé. Is there egg in soufflé?"

YES. AND CHEESE…

"Yes, although it depends if you're making savoury or sweet. Although we like to make a meal that caters to everyone's tastes. You start with an amuse-bouche, and then savoury courses, then something sweet on top. And you have to eat from the bottom up, otherwise there's no point bothering with tracklistings! But our fans tend to be vinyl people, so they'll eat how we tell them. Start, flip over in the middle, carry on eating…"

ENOUGH FOOD – TELL US ABOUT THE SONGS. WHAT EXACTLY IS A 'PINEWOOD SMILE'?

"It's like a Hollywood smile, only the English version! There's a line in All The Pretty Girls that goes… Fuck, I can't remember it now. I need to – I'm singing it in a

THE BIG PICTURE

FEAST YOUR EYES ON NEWS!

T PEOPLE TO
AT WE THINK
E'RE
OME"

THEIR FIFTH ALBUM, PINEWOOD SMILE, DUE OCTOBER 8, TRAINS MIGHT WANT TO LOOK AWAY NOW, BY THE WAY...

WORDS: NICK RUSKELL

couple of hours! '*Girls in my orbit / I've got my own gravitational pull / A flash of my Pinewood Smile's like a red rag to a bull.*' It's all about how magnificently attractive I am, and how that attractiveness level went up a notch when we started winning awards and filling stadiums. But eventually who you are becomes intrinsically linked to your career. There's not a 'home' Justin Hawkins and a 'band' Justin Hawkins. I might dress differently… I tie my hair up as a disguise sometimes. Nobody's seen my forehead for 20 years, so I'm hidden in plain sight with my hair up. I can go to Tesco and nobody realises, then I undo it and my magnificent hair cascades down like a raging torrent of beige tears…"

THERE'S SOME CRACKING TITLES ON THE ALBUM. JAPANESE PRISONER OF LOVE IS LIKE ALAN PARTRIDGE GONE ROCK'N'ROLL. WHERE DID THAT COME FROM?

"The idea is, if you substitute 'war' for 'love', the world's a better place, isn't it? And, obviously, it's an Alan Partridge reference. There's a line that goes, '*I used to sleep in a bed with a sheet / I used to sit on a toilet with a seat.*' It's talking about how you can find certain basic things just disappearing in an instant. And that can be because you've gone to prison, or because you're in a stifling relationship. You must appreciate those basic freedoms, because you might not always have them."

THERE'S ALSO SOUTHERN TRAINS...

"When we were writing, we were doing it at Dan's [Hawkins, guitar] house, and I'd take Southern Trains in, and it would always be a fucking disaster. I live in Switzerland, where they know how to run a train service, but England is a fucking disgrace, and Southern Trains are the worst of it. I don't care who we're upsetting by saying that – it's fucking disgraceful. We sang about it because we're angry, and it felt good."

> **"NOBODY'S SEEN MY FOREHEAD FOR 20 YEARS..."**
> **JUSTIN HAWKINS**

KEEP GOING...

"Well, there's one line, which is about rushing for the train, grabbing some dinner and then being lucky to get a seat. And Dan literally had an arse in his face, while he was trying to eat his dinner. I just thought, 'There's a song there.' It smelt of shit and piss, and people on there are fucking wankers. And everyone's angry – it's shit, of course they're gonna be angry! I'm glad the government have finally fined Southern Trains for it all, but I live in Switzerland after my own Brexit a few years ago, so it doesn't affect me very often… until I have to endure it."

FINALLY, EXPLAIN THE BRILLIANT LAY DOWN WITH ME, BARBARA...

"I wasn't actually thinking about Barbara Windsor, we just chose that name because it conjures up images of the 1960s Pinewood Star. But more importantly, it rhymes with 'candelabra'."

The Darkness *tour the UK this year. See the* ***Gig Guide*** *for details*

CLEAN WA

THE WATER CRISIS IN FLINT, MICHIGAN, IS ONE OF THE GREAT S HIS NEW BAND **BAGGAGE**, FORMER **SWELLERS** DRUMME

BIG-HEARTED PUNK quartet The Swellers were *the best band*, and since their 2015 split, we've missed the brothers Diener dreadfully. Yet here might be the antidote to our desperate longing for their return. New band Baggage are fronted by Swellers drummer Jono, now on bass, and like the band that preceded them, they're a skilled punk rock racket. These are deeply emotional rock songs, as demonstrated on the excellent late-2015 EP Cheaper Than Therapy. Now they're back with a new release, The Good That Never Comes, which is a pay-what-you-want download, with all proceeds going to fund Jono's troubled hometown of Flint in its efforts to give the local people clean water. How did this fucked-up situation come to be, in the western world, in 2017? And what role can you play in helping Flint's people? Read on, friends…

SO, JONO, TELL US HOW BAGGAGE CAME ABOUT…

"As The Swellers were coming to an end and my bandmates were transitioning into their new lives with families or jobs, I knew I had to continue my creative outlet. I had my band BraidedVeins which was an eclectic group of Flint all-star musicians that played Drive Like Jehu and Refused-style music, but I knew in my heart I still needed a melodic and emotional outlet. My girlfriend bought me a bass, I demoed songs on GarageBand and it started feeling real again. I hit up my friends with my ideal vision and wanted to start fresh, without the history, or baggage, of my previous life in music getting in the way."

KERRANG! LOVED THE SWELLERS. HOW DO BAGGAGE DIFFER FROM THAT BAND?

"The big difference is I'm singing, playing bass and writing the songs on my own for this project. With The Swellers I had my brother to bounce ideas off. I wanted to get out of the comfort zone of being buried behind a drum kit at the back of the stage.

Jono performing with his Baggage bandmates

Lyrically I'm focusing on the issues of my journey through mental health, physical problems, growing up and finally experiencing real life outside of a van."

AWESOME. WHAT'S YOUR BROTHER NICK UP TO THESE DAYS?

"Nick is in a rad band called The Apology Tour that have a full-length coming out on Save Your Generation Records. Imagine Weezer and Grandaddy mixed with Torche and CKY. He's also running Oneder Studios out of his house and doing albums for Michigan bands that are blowing up. He did two songs on our new EP as well and keeps getting better and better. Plus, he's married, having a kid and working out a ton, so he's twice my size. I like doughnuts and sitting too much."

SAME. RIGHT, LET'S TALK ABOUT FLINT…

"Flint has been in trouble for a very long time. The water crisis is just a symptom of the neglect and corruption it's had to face since General Motors moved and things kept getting worse. Not only has it been on the most dangerous cities in the country list several times, but it's had a major exodus. Our terrible governor, Rick Snyder, appointed an emergency manager to run the city instead of the mayor. As this was going on [in 2014] they decided to move from the water source the city

THE BIG STORY

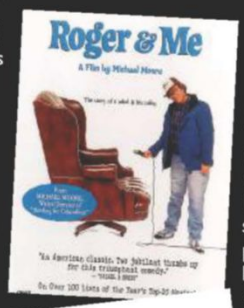
FE... EYES ON NEWS!

The new Blair Witch movie looks... different

TER MUSIC

SCANDALS OF MODERN TIMES. NOW BACK IN THE GAME WITH ER JONO DIENER EXPLAINS WHAT *YOU* CAN DO TO HELP...

had been using for years to the Flint river – the same river we were told not to go near because people joked about dead bodies and heroin needles. Sounds nice to drink, right? The water started corroding the lead pipes, which meant thousands of people in the city consuming lead on a regular basis. This led to Legionnaires' disease and lead poisoning. It took a very long time for this to make the news because people have ignored Flint for years, other than the Michael Moore documentary Roger & Me [1989]. Now children are growing up with learning disabilities due to poisoned water, pets were dying and the town has had to live off bottled water for drinking, showering and cleaning, while still paying some of the highest water bills in the country. It's messed up."



AND WHAT IS THE SITUATION LIKE NOW?

"Millions of dollars of donations have been made to the Community Foundation of Greater Flint, which included a $7,000 contribution from a charity compilation I put together called Not Safe To Drink. They're helping schools and doing whatever they can to help the residents, but when you're sitting on millions of dollars and can't change the pipes without the permission of the government it's just a Band-Aid for a stab wound. The pipes and water won't fully be fixed for several years so people are still living off free bottled water from donations and the government. People in Flint still feel forgotten, things have not changed and they still need help. They're strong, amazing people, but having to grow comfortable with such a tragedy is devastating."

"PEOPLE IN FLINT FEEL FORGOTTEN..."
JONO DIENER

HOW DID THE BENEFIT RECORD COME ABOUT?

"We recorded a song called Half Full for an American Civil Liberties Union benefit compilation. While shooting the video we had a water drive and actually collected over 50 cases of water from friends to donate to a local distribution centre. I had to call so many places until I finally found somewhere that would accept it. They told me the government has provided more than enough water. They needed toiletries, baby wipes and cleanliness items. A light bulb went off in my head. Baggage were writing a full-length, but we decided to use some songs we did with Marc Hudson [Against Me!, Taking Back Sunday, Saves The Day] to release a three-song EP to raise money. It's my favourite material and a great nod to the direction we're taking. What better way to release music we love while raising money for a city we love?"

HOW CAN PEOPLE HELP?

"This month we're raising money from said EP, The Good That Never Comes, for toiletries and cleanliness items for the families. We promise it will be a direct donation. It's a pay-what-you-want release, but if you do download it for free please help raise awareness for Flint."

To buy the EP and donate to Flint visit ***Baggageband.bandcamp.com***

WORDS: JIMMY TOOOMBS **PHOTOS:** BRYCE MATA, KRIS HERRMANN

DAWN OF THE SI

FAREWELL TO HORROR MOVIE GENIUS **GEORGE A ROMERO**; ROCK IS LESS GORY FOR YOUR PASSING. HERE, KERRANG! AND **DOE**'S **NICOLA LEEL** PAY TRIBUTE…

HORROR FANS across the globe were saddened by the passing of legendary director George A Romero on July 16, aged 77, after a brief battle with lung cancer. The pioneering horror movie maestro, auteur behind such classics as Night Of The Living Dead (1968), Dawn Of The Dead (1978) and Day Of The Dead (1985), served up a new style of gore-tastic cinematic horror laced with a sharp satirical undercurrent. Night Of The Living Dead even inadvertently helped break down sociopolitical barriers by casting a black actor, Duane Jones, in the leading role – not as a statement, but simply because, as it should be, he was the best actor Romero knew.

The director's impact on K!'s world was immense, with Alice Cooper, Rob Zombie, Municipal Waste, Cannibal Corpse and any band who's ever sung about the undead rising to eat your brain delivering a tip of the hat his way. "I can't believe George Romero has died. All the zombies owe him everything! He was the master," tweeted Rob Zombie, whose own work behind the camera owes much to the filmmaker's legacy.

In tribute, here's Doe's Nicola Leel with her five favourite reanimated treats. She did her dissertation on zombies, y'know! Hold on to your brains…

WORDS: EMPEROR SAUSAGE **PHOTOS:** REX

BRAINDEAD *(1992)*

"Braindead – or Dead Alive in the U.S. – is not only one of my favourite zombie films but straight-up one of my favourite films of all time. Directed by Peter Jackson before he had even the glint of a hobbit in his eye, it's a hilarious, gory farce that holds the record for the most fake blood used in one scene. If you're not sold on that, I'd recommend checking out the perfectly choreographed scene of the baby in the park, or the later scene when that very same baby bursts its way through a human face…"

[•REC] *(2007)*

"Right, so we're all agreed that slow, foreboding zombies are far scarier and truer to the genre than runners, but [•REC] is a genuinely terrifying film and contains the most scary fucking thing I've ever seen on a screen. Set in a Spanish apartment block, it's a pretty straight-up horror movie that's directed perfectly for jumps, and it stuck with me for months after."

RETURN OF THE LIVING DEAD 3 *(1993)*

"A controversial choice for a piece running in the wake of George A Romero's passing – apparently the Return Of The Living Dead series was born of a dispute between Romero and John A Russo when they couldn't agree on how to follow up Night Of The Living Dead. Still, lucky for us because we got two great sets of movies. The third instalment of Return offers something a bit different in the form of a zombie love story. Equal parts trashy and tragic, it revolves around a young couple taking desperate measures to preserve their relationship, and while I haven't watched it in a good few years I remember thinking Julie was cool, with her tough undead aesthetic."

FUEL FOR THOUGHT

FEW BANDS POSSESS THE RIGHTEOUS FURY OF **PETROL GIRLS**. BACK WITH A NEW SINGLE, THE BAND ARE TAKING ON SEXUAL HARASSMENT IN LIVE MUSIC...

REN ALDRIDGE is pissed off. Since releasing superb debut album, Talk Of Violence, last year, the Petrol Girls frontwoman has been campaigning to make the punk scene a safer space for women. Her band have been touring Europe, spreading a message of inclusivity, and they've documented that journey in the video for their new single, Fang. As the foursome get set to head off on a tour of festivals and DIY shows across the remainder of the summer, we gave Ren a call to get the lowdown on Petrol Girls' new tune, their future plans and how they've been combating sexual violence at their shows...

REN! YOU'VE GOT A NEW SINGLE CALLED FANG. WHAT'S IT ABOUT?

"Mostly, it's about mental health. I feel like a lot of the reasons the far-right have made gains in Europe is because people are reacting to the fear of the unknown. I was thinking about that in relation to my own mental health, and I realised that acting on assumptions is really bad for your well-being."

THE VIDEO IS MADE UP OF RECENT TOUR FOOTAGE – TELL US ABOUT THAT...

"I had a hard time choosing which track to match live recordings to, because I didn't want to have a lyrically intense song and pair it with a video that's like, 'Look! It's me onstage!' It's a constant battle making political music, because you have to make serious decisions about everything. But, the whole reason I do this is because I believe music culture has the power to change people's minds."

YOU'VE BEEN PLAYING A RECORDING OF FAN ACCOUNTS OF SEXUAL HARASSMENT AT YOUR SHOWS RECENTLY – WHY DID YOU DECIDE TO DO THAT?

"The sample project is us using our platform to benefit other voices. I've been ranting about consent for four years now and I'm sick of it, but the conversations I keep having with people confirm I still need to do it. It's powerful to be able to pass the mic. Vocal samples are a really simple way of representing people's humanity, and it's powerful for people to hear it from victims other than me."

FINALLY, YOU'VE GOT A SERIES OF FESTIVALS AND SHOWS COMING UP – WHAT ARE YOU MOST LOOKING FORWARD TO ABOUT THESE?

"I'm really looking forward to playing Rebellion Festival, though I think it'll be wise for us to leave sharply afterwards! There are bands on that line-up that I don't think should be given a platform. Some of the Rebellion audience can be right-wing, and that gives me incentive to go there and talk about being anti-fascist. I'm going to think a lot about the points I want to make onstage at that show, because I don't want to miss the opportunity to say something. We're also going on tour with Dream Nails and I'm so excited about that band! The last show of our tour with them will be Loud Women Fest in London, which is a great event – I'd really recommend coming down!"

"IT'S A CONSTANT BATTLE MAKING POLITICAL MUSIC..."
REN ALDRIDGE

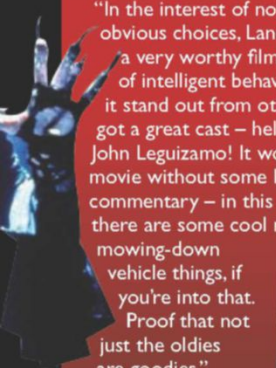
***Petrol Girls** tour throughout the summer – see the Gig Guide*

WORDS: JAKE RICHARDSON

POULTRYGEIST: NIGHT OF THE CHICKEN DEAD *(2006)*

"It's a chicken zombie movie. Troma films are as offensive as they come and I'm pretty sure this would never get made now, but who doesn't want to see reanimated chickens terrorising those who eat them? Just me? The less I say about this one the better, maybe, but give it a watch if you have a strong stomach."

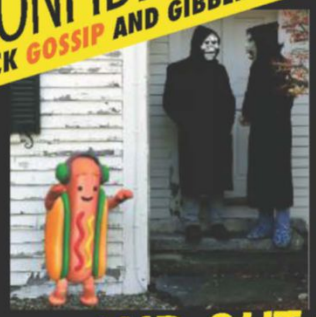
LAND OF THE DEAD *(2005)*

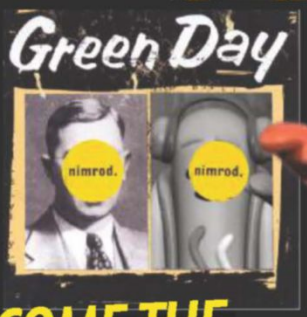


"In the interest of not going for the more obvious choices, Land Of The Dead is actually a very worthy film that explores themes of intelligent behaviour in zombies, making it stand out from other Romero classics. It's got a great cast – hello Dennis Hopper and John Leguizamo! It wouldn't be a Romero movie without some kind of foreboding social commentary – in this case class division – plus there are some cool monster truck zombie-mowing-down vehicle things, if you're into that. Proof that not just the oldies are goodies."

K!ONFIDENTIAL

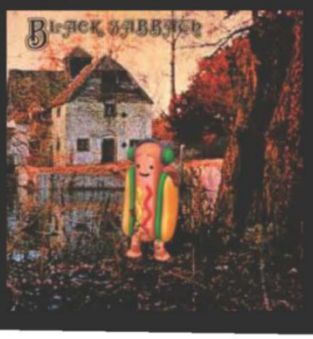
ROCK GOSSIP AND GIBBERISH





...AND OUT COME THE HOTDOGS

THAT FUCKING SNAPCHAT DUDE IS EVERYWHERE. INCLUDING ALL OVER THE SLEEVES OF YOUR FAVOURITE ALBUMS...

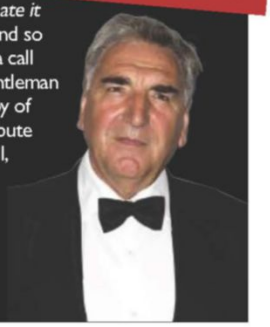


SEPARATED AT BIRTH?

PHOTO: NADINE BALLANTYNE

PoshMOSH

We love mysteries. But we *hate it* when we can't solve them. And so the other day, when we got a call from a nice but nameless gentleman at The Savoy asking for a copy of our recent Chris Cornell tribute issue for a "VIP guest"... well, we've been going crackers trying to work out who it was for. Was it you? Let us know and maybe we can go drink tea together and talk about cricket.

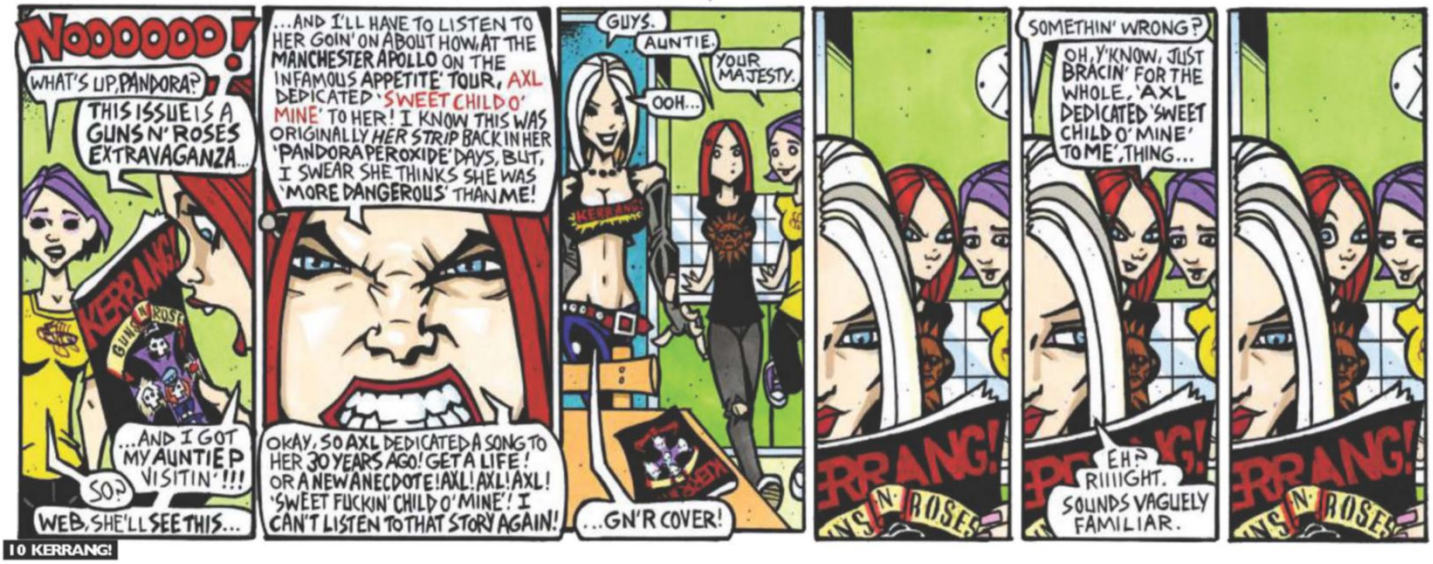


FEELING OLD YET?

SPOTTED

The Great British Bake Off's Selasi – a semi-regular in this column – in Deputy Editor Sam's local Tesco ❱ Dan Hawkins from The Darkness and "some bloke from Wishbone Ash" at our mates from Planet Rock magazine's party at the Gibson Rooms ❱ *Royal Blood smashing a Wagas at Heathrow Terminal 5. Go on lads, 'ave it!* ❱ SEEN A ROCKSTAR DOING SOMETHING? TELL US AT FEEDBACK@KERRANG.COM

PANDORA BY RAY ZELL Rayzell.com



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KERRANG! ROCK CHART

IN LOVING MEMORY OF **CHESTER BENNINGTON**, THERE COULD ONLY BE ONE NUMBER ONE THIS WEEK...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE
1	1	1	LINKIN PARK	ONE STEP CLOSER
2	1	2	NINE INCH NAILS	LESS THAN
3	4	1	CODE ORANGE	BLEEDING IN THE BLUR
4	3	2	CREEPER	MISERY
5	4	5	EMPLOYED TO SERVE	THE WARMTH OF A DYING SUN
6	4	6	MILK TEETH	OWNING YOUR OKAYNESS
7	1	7	CURSED EARTH	DEGENERATE
8	2	7	CULTURE ABUSE	SO BUSTED
9	4	1	PVRIS	WHAT'S WRONG
10	1	10	KAMIKAZE GIRLS	ONE YOUNG MAN
11	2	3	ROYAL BLOOD	LIGHTS OUT
12	1	12	HIGHER POWER	CAN'T RELATE
13	1	13	NECK DEEP	MOTION SICKNESS
14	1	14	PROPHETS OF RAGE	LIVING ON THE 110
15	2	8	CHARLY BLISS	WESTERMARCK
16	1	16	STRAY FROM THE PATH	GOODNIGHT ALT-RIGHT
17	1	17	NOTHING BUT THIEVES	SORRY
18	3	7	BLOOD YOUTH	REASON TO STAY
19	2	16	WOLF ALICE	DON'T DELETE THE KISSES
20	3	4	THE XCERTS	FEELS LIKE FALLING IN LOVE

INSIDE THE SONG...

LUCINDA LIVINGSTONE, KAMIKAZE GIRLS

HEY, LUCINDA! WHAT'S THE STORY BEHIND YOUR LATEST SINGLE, ONE YOUNG MAN?

"I wrote it about the man who attacked and robbed me at gunpoint a few years back. My perspective on it a few years on has solely just been anger towards this person, and it's a relief to thrash it out live and let off some steam. It exists now for anyone that's been in a similar situation to me in any shape or form."

DID YOU KNOW?

MOTION SICKNESS, NECK DEEP

In making the video for Motion Sickness, the pop-punks enlisted the help of their mate Elliott Ingham, who made their Kali Ma promo. "The video just matches the song's mood of seizing life and grabbing opportunities that are in front of you," says frontman Ben Barlow. So there we go.

STAFF PICK!

LESS THAN, NINE INCH NAILS

DAN SLESSOR, WRITER

"It bleeps, bloops, wields a mean riff and has Trent Reznor's classic vocals – what more could you possibly want?"

DID YOU KNOW?

LIVING ON THE 110, PROPHETS OF RAGE

The title of this track relates to the 110 freeway in Los Angeles, which thousands of destitute people sleep beneath. Prophets Of Rage are tackling the issues of homelessness in this one.

STAFF PICK!

MISERY, CREEPER

PAUL TRAVERS, WRITER

"The counterpoint to I Choose To Live, this is Creeper at their darkest and most archly gothic. It's big, bold and vulnerable."

STAFF PICK!

ONE STEP CLOSER, LINKIN PARK

JAMES HINGLE, LISTINGS EDITOR

"After the tragic loss of Chester Bennington, One Step Closer is more poignant than ever before. RIP."

STAFF PICK!

GOODNIGHT ALT-RIGHT, STRAY FROM THE PATH

JOHN LONGBOTTOM, WRITER

"We all saw the video. In January, a professional 'alt-right' troll – whose name doesn't deserve committing to print – was giving a gloating street interview live on an American news network. Then *bam*! Like Randy Orton, outta nowhere comes a violent reply, straight to the face. This seething, gloves-off track immortalises the divisive and iconic moment – all while managing to sound like Limp Bizkit on steroids. We would never condone violence, but as the song says, '*If you preach hate / Then expect hate.*'"

INSIDE THE SONG...

CONOR MASON, NOTHING BUT THIEVES

HEY! COULD YOU TELL US ABOUT SORRY, CONOR?

"I had fun shooting the video to this in Ukraine. We made the setting feel dank, desolate and hopeless, which reflects the song. It's about looking inward, facing your demons and having a moment of clarity. The video is representative of that moment, where you'd have no choice but to face your true self. It's your last two hours on Earth, so, what do you do?"

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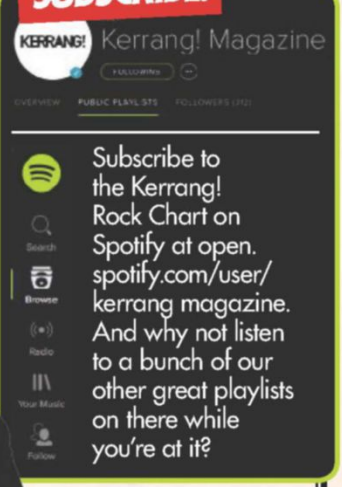

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IN FLAMES

AND

OF MICE & MEN

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BARCLAYCARD ARENA

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THU 21 DEC
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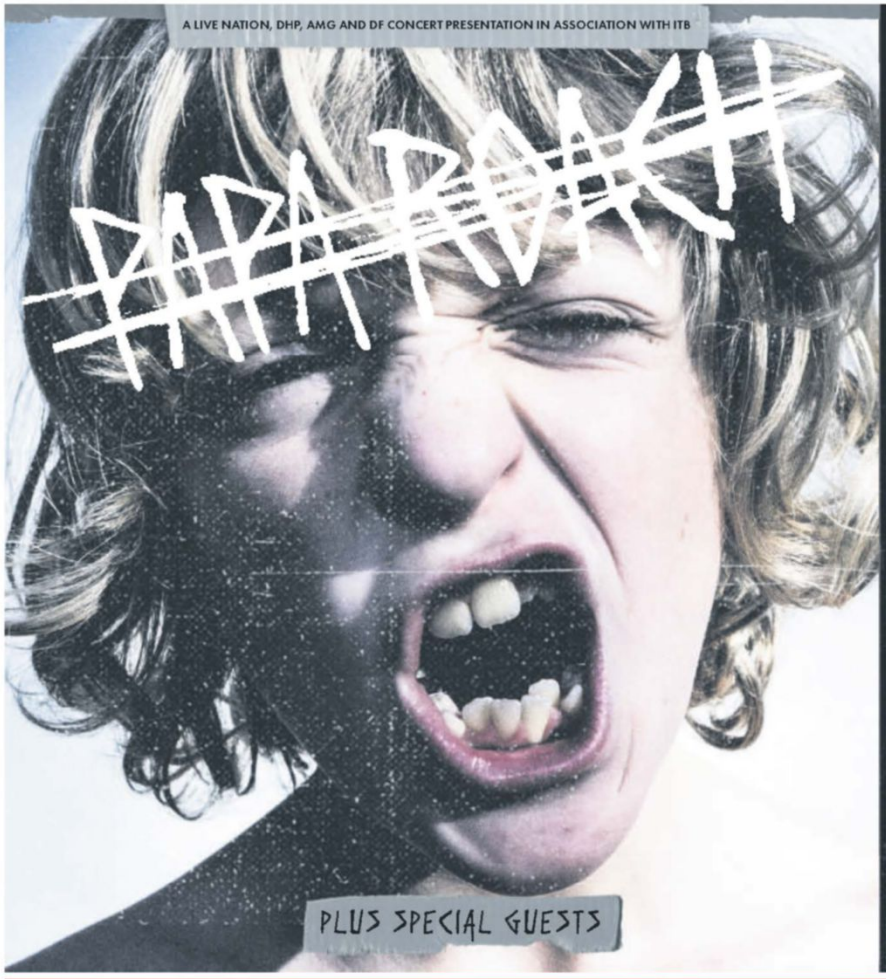

OCTOBER 2017

THU	5	**BIRMINGHAM** O2 ACADEMY
FRI	6	**NOTTINGHAM** ROCK CITY
SAT	7	**GLASGOW** O2 ACADEMY
TUE	10	**LONDON** O2 ACADEMY BRIXTON
WED	11	**MANCHESTER** O2 APOLLO

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THE NEW BAND YOU NEED TO HEAR NOW!

(L – R:) Sam Hendricks (drums), Spencer Fox (guitar), Eva Hendricks (vocals/guitar), Dan Shure (bass)

"WHEN WE FIRST STARTED I WAS SO EMBARRASSED TO BE A GIRL..."

CHARLY BLISS

FOR FANS OF: HOLE, MUNCIE GIRLS, WEEZER

ARE THESE GUYS AS BUBBLEGUM POP AS THE NAME SUGGESTS?

Well, given their name could double as the moniker of a new Barbie or hairspray line, this Brooklyn band are probably as deliciously saccharine as indie-rock can get. "I would describe what we do as really fun, poppy rock music," explains frontwoman Eva Hendricks in her excited squeak. "We wrote the record hoping that people would play it in their cars with the windows down screaming along." Charly Bliss have taken the '90s teen movie soundtrack band and updated it for a post-ironic generation. Think the sort of song that'd be playing during a montage of the high-school hunk scoring a touchdown at the biggest match of the season while the girl runs through the corridors and gets there just in time to jump over the barriers so they can snog as the fireworks go off.

SO THEY COULD BE ON THE 10 THINGS I HATE ABOUT YOU SOUNDTRACK, THEN?

Exactly. Eva adores the band who did the main song, Letters To Cleo, and their iconic Cheap Trick cover, I Want You To Want Me. "My mom would say, 'The original is so much better,' and I'd say no," Eva laughs. "One of my earliest musical memories is of listening to the Josie And The Pussycats soundtrack." Charly Bliss influences, beyond all your favourite teen flicks, include anything that Eva's older brother (Charly Bliss drummer, Sam) would show her, which was mostly early '00s slacker rock such as Weezer and Fountains Of Wayne.

WE LIVE IN GREAT TIMES FOR INDIE-ROCK. WHAT MAKES THEM DIFFERENT FROM ALL THE OTHER GREATS OUT THERE RIGHT NOW?

Just the very best vocals you've heard in ages. Eva's twinkly voice sounds like she's gargling candy, and once heard won't be forgotten. For this music, it matches perfectly. Eva used to see it as a negative trait until Bikini Kill frontwoman Kathleen Hanna visited her uni as a speaker and Eva went away "a woman possessed" to research her. "I love that Kathleen Hanna talks about how she developed that valley girl

WHAT YOU NEED TO KNOW

WHAT?
Brooklyn-based sugary pop gang bringing heartbreak to '90s-style indie-rock.
HEAR:
New album Guppy (2017) on Barsuk Records.
MORE INFO:
Facebook.com/CharlyBliss
CHECK OUT:
The band touring throughout the UK this September.

accent when she was younger and used it in her music to show that no matter how she spoke they had to take what she said seriously. It's, 'I might be a bimbo girl but I still have something important to say.'"

AND WHAT DOES SHE HAVE TO SAY?

Debut album Guppy was written over three or four months during Eva's early 20s – she's 23 now – and is all tongue-in-cheek about relationships, flirting and fancying people. "Part of me felt like a totally teeny bopper, but also like I was old enough to see the ways in which I was very immature still. I was laughing at myself for things that I was embarrassed about." In songs such as DQ she makes fun of herself for being needy and wanting too much attention. "It was also the age for having that super-tumultuous relationship where you're always breaking up and getting back together. Whether I wanted the record to be about that or not, that's what I was going through. I knew that I was caught up in a crappy situation but I also felt so caught up in it." Guppy's lyrics reveal her insecurity but always brush it off with sarcasm and a knowing glare ('*I cry all the time / I think it's cool / I'm in touch with my feelings*').

AND WHAT IS A GUPPY?

You know those tiny cute baby fish? Them. "We felt we were small fish in a big pond," says Eva. "In New York we felt like we were the underdog; the band always saying, 'Yeah, I promise the album's coming out someday!' I guess we were making fun of ourselves for that." They also felt they didn't fit in anywhere. "When we first started I was so embarrassed to be a girl. At the time I felt like I was totally holding the band back. We'd play with all these dudes in leather jackets and I'd think I didn't fit in. I liked the wrong things, I looked the wrong way, I sounded the wrong way. It took a long time for us to accept that we were making really poppy music." Guppy is the embodiment of embracing high-octane teen pop – and, as Eva and the rest are writing album number two, it's only getting sweeter.

WORDS: HANNAH EWENS

K!OMMUNITY

IT'S YOUR PAGE, YOUR LIFE!

ALL THE SHOE THINGS

"Remember when these shoes were in Kerrang! that one time and when Mark Hoppus signed them?" asks @melsradusername. Nice! But where's the signature from Matt SNEAKER? You know, because 'Skiba' sort of sounds like 'sneaker'. Right? Hahahahahahaha.

SMILESMAN

Here's @EmmaPhotog with John Feldmann in London. It was very lovely of him to pause from working with every single band in the history of the universe to take a snap with you. Good chap.

PEN-SPECTIVE

"Drew some more Trash Boat digital art!" says @miaisawstr. This rules! And has made us really want to climb a mountain now. Well, when we've turned off Netflix, that is…

HEAVYDIRTYSWEETS

Here's Megan Lily's adorable artwork for her year-nine final. And probably Josh's inspiration for his next hair-dye session. Deeeeelicious, dude.

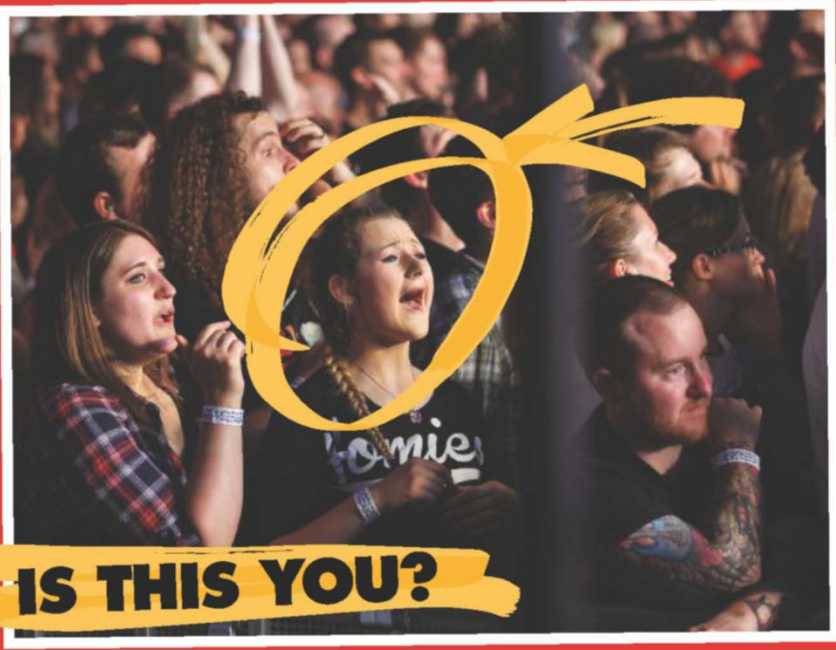
PIC BY PIC

"I met Dan and Jack from The Hunna and they are extremely tall," says @StrangerJazz_. "They are the tallest humans I have ever seen." We did hear a rumour that to be in The Hunna you must be at least 17-foot tall. And that's probably why we failed our audition to be in the band. Not that we're bitter about it or anything. Our heads are held high about the whole situation. Not The Hunna high, but still…

INK THE END

"Green Day are my favourite band and Dookie is my favourite album, so to show my love for them I got this tattoo," @excellentbecca. See, @AEnglishidiot, up there to the right? THIS IS HOW YOU SHOW YOUR LOVE FOR GREEN DAY! Not by making inappropriate jokes about Tré Cool and a lightswitch. Tsk.

FACE IN THE CROWD



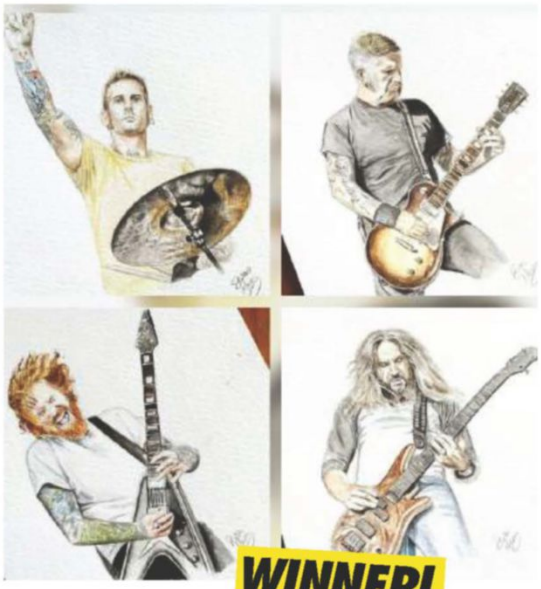
IS THIS YOU?

BAND: blink-182
WHEN: 19.07.17
WHERE: The O2 Arena, London

■ ARE YOU trying to catch Travis Barker's drum stick in your mouth? We hope that a) you managed to, b) it didn't hurt, and c) there wasn't too much sweat on it. Anyway, send us an email with a recent snap of yourself, plus your gig ticket, to Feedback@kerrang.com, ***BECAUSE YOU'VE WON TICKETS TO SEE THE ACE MILK TEETH!***

THE SELFIE-BRATION

"What a time to be alive!" says ***@_alisonreeve*** *of her Frank Iero encounter. Frank looks like he's thinking the exact same, to be fair. He's like, 'Gotta play it cool in this mind-blowing situation with Alison and her pal. Phew.'*



EMPEROR OF ART

WINNER!

"My watercolours of the Mastodon guys!" reveals the incredibly talented ***@PencilCraftsman****. This is badass! Congratulations, because you've won two tickets to this year's Bloodstock Festival – drop us an email at Feedback@kerrang.com to claim your prize. And if you fancy sketching any of the bands on the line-up while you're there, send that our way too…*

LIGHTS OUT

"I can turn on Tré Cool every night," says ***@AEnglishidiot****. We're not even going to acknowledge the double meaning in that comment. Behave.*

A BLOODY MESS

"Thought I'd share the painting of Frank Iero that made everyone think I've got a dying love for blood," says ***@Sophiaisnotokay****. Really, what gave them that impression? How odd.*

LIVING IS A PROBLEM BECAUSE EVERYTHING DRAWS

"A bit of Simon Neil of Biffy Clyro!" says ***@killthealien6****. 'A bit'? Our calculations tell us that this is actually at least half of Simon Neil. Which is definitely better than just 'a bit' of Simon Neil. Or no Simon Neil at all. Are we talking about Simon Neil too much? Hmm.*

NEXT WEEK

WIN! NECKDEEP TICKETS!

Here's what we're looking for this week! 1) A selfie with a band of your choosing where you're recreating anything from the bizarre new series of Twin Peaks. 2) A photo of some hummus that has Sam McTrusty's face in it. 3) A drawing of Billie Joe Armstrong in a hot-air balloon, because we think that could be cute.

The winner will bag themselves a pair of tickets to see Neck Deep's upcoming UK tour – don't miss it!

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*Show us via Twitter (**@KerrangMagazine**), Instagram (**kerrangmagazine_**) or **feedback@kerrang.com**!*

TRIBUTE

THE SUN GOES DOWN

CHESTER BENNINGTON

1976 – 2017

AS THE FRONTMAN OF **LINKIN PARK**, FOR 18 YEARS **CHESTER BENNINGTON** HELPED CHALLENGE AND REDEFINE THE BOUNDARIES OF ROCK AND METAL. AND THEN, HE WAS GONE. KERRANG! DEPUTY EDITOR SAM COARE LEADS OUR TRIBUTE TO THE LOST VOICE OF A GENERATION

PHOTOS: PAUL HARRIES, GETTY, AVALON

Chester Bennington was the sort of person who, when he began talking, you couldn't help but hang on his every word.

For one, he simply wouldn't have it any other way. Chester Bennington talked not only with his mouth, but his eyes, his arms, his legs. Chester didn't so much communicate using words as he did his entire body (and any prop that might be within touching distance).

But mainly, because when Chester Bennington talked, he talked not as a rockstar with over 70 million record sales to his name, but as a regular, down-to-earth man from Phoenix, Arizona who was simply living out the dreams he fought for day in, day out.

In October 2014, Kerrang! sat down at a table in the garden of the lavish and storied Sunset Marquis Hotel, in West Hollywood, Los Angeles. Mike Shinoda, the other face of Linkin Park and the man Chester would describe as his "brother", was the only other diner present. Across the table, an empty chair waited for the then-38-year-old Chester's arrival, the vocalist held up in LA traffic as thick as the smog that hangs over the city. When he did finally arrive, he apologised profusely and continuously, as if he were approaching an hour late.

Linkin Park redefine metal in October 2000

He was barely eight minutes behind schedule.

The Chester Bennington I met on that day, as on occasions prior, was warm, witty and charming to the point of distraction. For the next two hours, he held court over his life's journey – as a bandmate, son, father, husband – leaving Kerrang!, Mike Shinoda and anyone else within earshot in regular fits of laughter. He made you wish he'd never stop talking. At times on this particular evening, I wondered whether he would. When he finally stood up from the table to announce his need to leave for a family engagement, he did so only after offering to continue our conversation the following day. He was the most gracious and humble of men, rockstar or otherwise.

But he was, of course, so much more than that, to so many millions more around the world, for such a long period of time. His passing last Thursday morning, July 20, of an apparent suicide in his Los Angeles home, aged 41, leaves rock shorn of one of its most iconic, powerful voices. It leaves live music deprived of a charismatic frontman – a showman, even – who could make even the biggest stages around the world feel intimate, as if every word and note was for you and you alone. It leaves those closest to him without a husband, father, son, bandmate and friend.

It leaves the world one true original less.

Chester Charles Bennington was born on March 20, 1976, in Phoenix, Arizona. The youngest child of four, his mother, Susan, was a nurse; his father, Lee, a police detective. The family moved home around the state a lot. Later on, after he found fame, Chester would reveal that, from the age of seven, he was the victim of sexual assault at the hands of an older boy that would last for six years, but stay with him for a lifetime. His parents' divorce when Chester was 11 left him in the custody of his father, but feeling like he had no-one in the world at all. "Abandoned" by his mother and unable to connect with an emotionally unstable father whose attentions and time were consumed by his work, Chester withdrew into himself. While he was "knocked around like rag doll" at Greenway High School, where he had previously shown promise as an athlete, in his bedroom he found comfort in drawing, poetry and, soon enough, music. He learned the piano, found people to idolise in the form of Depeche Mode, Led Zeppelin and Stone Temple Pilots, and soon enough started his first forays into music with his first band, Grey Daze.

Yet while his new bandmates gave the lonely young man "the first time I felt I had a connection with anybody", it also enabled him to fast-track far unhealthier relationships with drink and drugs. By 16, Chester would be blocking out his emotional traumas with a mix of LSD, marijuana, cocaine, speed and meth. Other nights, he'd simply drink until blackout. At 17, when he moved back in with his mother, she was so shocked by her son's appearance, which she likened to a concentration camp detainee, that she locked him in the house in a bid to save him from himself.

For the next few years, Chester would lead Grey Daze to increasing success around Phoenix, working shifts at a local Burger King around rehearsals and shows. He met his first wife, Samantha, at a time when "everything I owned was kept in a milk crate; I had a futon and a skateboard, and that's how I got around"; the couple married in 1996. But Grey Daze's failure to make the step up to the next level and break out of their home state meant his dreams were seemingly over at 22. Still, with many of his old addictions under control, he'd found a job, was holding down two mortgages on property, and was sneaking into business lectures at Arizona State University. "I was done with music," he told this writer of that time. "Music was a girlfriend that I had broken up with."

Yet, his calling nagged at him. So when, in 1999, on his 23rd birthday, a music industry acquaintance passed him the demo tape of an LA band going by the name of Xero, despite initial reservations that they "would be just another band", Chester heard enough to "turn to [Samantha] and say, 'This is the one.'"

One problem: Xero weren't quite so set on him, so when Chester travelled almost 400 miles to LA a few days later, he was surprised that the red carpet he was expecting to be rolled out to greet his arrival wasn't in place. Instead, he found himself at the back of a queue of auditionees. Worse still, this skinny, bespectacled wannabe was sporting not just a 'sensible' cut for his curly brown locks, in anticipation of a lifetime of boring office work, but a silk bowling shirt, which the industry hook-up who'd scored him the chance quietly implored him to change out of. A rockstar to pin your future on he most certainly did not appear.

Just a small selection of Kerrang! covers graced by Chester through his career

Through all of that, though, Chester's future bandmates heard a voice that would go on to echo around arenas the world over. The frontman's temperament – "Chester was very hot and cold back then," Mike Shinoda later told K! – was reflected in a vocal that could at one second soothe and seduce, and the next tear holes through your gut. "[His] talent stood out straight away," Mike said. "I mean, it would be impossible to be in a situation with Chester and not be in awe of his raw talent."

Xero had some songs; Chester, on the other hand, had his poetry and his lyrics. Changing their name to Hybrid Theory, they worked on their material, played showcases, spread the word, in the hope that their break would come. Such was the vocalist's determination to make a success of his new gig, during this time he roughed sleeping in his car, on rehearsal room floors and, when his luck of an evening was really in, on a spare sofa. "I was just stoked to be around guys doing cool stuff," Chester reflected on that time. "From day one, it never got stuck; it always felt exciting and interesting."

This alone was enough for Chester to decide there was no turning back. Phoenix was in the rearview mirror; Hybrid Theory would make it, come hell or high water.

"We each made our own sacrifices, but Chester's was unique," guitarist Brad Delson told Rolling Stone in 2002. "Because he had so much to risk, he was extremely motivated. He would tell us, 'Guys, I don't think we're working hard enough.'"

"Chester always wants to give 100 per cent to everything."

Chester onstage in 2001

"CHESTER TOLD ME IT WAS OKAY TO BE SCARED AND ANGRY"

KERRANG! WRITER JOHN LONGBOTTOM REMEMBERS MEETING THE MAN HE GREW UP IDOLISING

■ "In 2013 I found myself in the penthouse of a casino watching the sun set over Vegas. Stood next to me was Chester Bennington. He'd recently replaced Scott Weiland as the frontman of Stone Temple Pilots and I'd been sent on my first overseas job for Kerrang! to write about it.

"'I went down to the store and bought their debut, Core,' he told me. 'I've been fixated with them ever since.' As we talked he began to melt into a wide-eyed kid who couldn't believe he'd gone from listening to STP records as a teen to joining his favourite band. He was having a 'Holy shit' moment mid-interview. It was beautiful.

"What Chester didn't know was that he wasn't the only person freaking out at how fate had brought him into insane proximity with his heroes.

"I never told him this, because 25-year-old me was desperately trying to be professional, but I was 13 when I picked up Hybrid Theory. It was the first album I ever bought and I played it in my bedroom, lying on the carpet.

"As a teenager, Chester's voice told me it was okay to be confused, scared, angry, upset. He told me it was okay to be me. And suddenly there we were in Vegas, both having the same 'How'd I get here?!' moment. It was surreal.

"Right now, I'm visiting my parents. I'm in the room I grew up in and I can see my 13-year-old self laid on the carpet with Hybrid Theory washing over me, setting the course for the rest of my life.

"Rock music can and will change your life. It will take you to places you never thought you could go. And my journey started with Linkin Park.

"Chester, from 13-year-old me who couldn't say it, from 25-year-old me who didn't say it, and from 29-year-old me who now, devastatingly, can't say it: thank you. From a generation who you were there for, we're sorry we couldn't be there for you. We are forever grateful for what you gave us. We hope we can do you proud."

"LOVE IS THE THING THAT MAKES US WANT TO BECOME *BETTER PEOPLE*"

CHESTER BENNINGTON

Mike would later say of his friend. "I can try to stand in his way, but he'll just fucking run over me."

Many thousands of words have, over the past 17 years, been dedicated to what happened next. Hybrid Theory may have wound up changing their name to Linkin Park, but those words would nonetheless leave an indelible mark on rock and metal all the same. To date, the band's debut album, released on October 24, 2000, has sold over 30 million copies worldwide. It ranks, still to this day, as the highest-selling debut album of the 21st century.

Its fusing of rap and hip-hop with rock and metal may not have been groundbreaking – Korn, Deftones and Limp Bizkit had long since marked the tracks which Linkin Park would follow – yet it captured a moment in time when the mainstream embraced rock in a way perhaps never seen since; when a glossy music video (of which Hybrid Theory yielded five, albeit now somewhat dated, efforts) or a well-chosen promo single could make a career. Off the back of such opportunity, Hybrid Theory was the metal album that slipped in the mainstream's back entrance, spiked its tea, and watched as everyone who took a sip was soon reaching for big hoodies, even bigger jeans, and wallet chains. It offered a pop sensibility that was missing in Korn; an emotional connection with which Limp Bizkit couldn't empathise; and a welcoming open-door where Slipknot's 'People = Shit' slogan screamed of closed ranks. Upon its release, a whole new generation of metal fans were created, exposed and welcomed to our world, and artists who would go on to play in bands from Bring Me The Horizon, Beartooth, Neck Deep, Bury Tomorrow, Architects, Of Mice & Men and so many more were born in an instant. A decade on, they would perform the album in its entirety at Download; in the crowd, tens of thousands of people, from all walks of life, who wouldn't have been at the festival at all had it not been for those 37 minutes and 45 seconds of music.

"Hybrid Theory changed everything [for us]," Chester told me in 2014. "For me, it felt like a vindication of all that time I spent in Arizona making music that wasn't that good, for someone [in LA] to say [to the guys in the band], 'Oh, I know a singer in Arizona, you guys should work with this guy…' I really owe a lot of what we've done as a band since then, for whatever reason, to the trials and tribulations of making that record a success."

"As our career has gone on, [its importance for people] is something I've heard more and more often," Chester said in the run-up to the festival, while in conversation with Oli Sykes of Bring Me The Horizon for a Kerrang! cover story. "People who were listening to Hybrid Theory when they were kids who've now got to a place where I hear, 'Your band was the reason why I got into music,' or, 'Your songs talk to me in ways that other people's songs don't.' And it's really cool to hear how music has affected their life; how a young fan can go to a show and be like, 'That's what I wanna do…'"

While the world moved with breakneck speed in finding out who Linkin Park were, it was through the band's lyrics that the enigma of Chester would slowly be revealed – an unfolding, often abstract riddle that would begin with Hybrid Theory and play out through his lifetime of work. While in the band's early years he developed a reputation as a guarded, defensive, often agitated interviewee – "Chester definitely mellowed over the years," Mike Shinoda laughed in 2014 – on record he was soul-baringly open. Speaking to Spin in 2009, Chester would explain of his songwriting, "I have been able to tap into all the negative things that can happen to me throughout my life by numbing myself to the pain, so to speak, and kind of being able to vent it through my music."

Hybrid Theory alone touched upon themes of depression, paranoia, anxiety and abuse. On Papercut, Chester's personal favourite song from the album, and the one he feels best sums up the band, he sang of *'a whirlwind inside of my head'* and his inability to *'stop what I'm hearing within'*. Crawling, meanwhile, which earned the band the first of their two GRAMMYs, "[was] about feeling like I had no control over myself in terms of drugs and alcohol". 2003 follow-up Meteora, similarly, saw Chester tackle love, loneliness and loss.

Yet more current lyrical inspiration was to come. "When I find myself not doing anything, that's when I feel the most out of control, and… that's when things get weird," Chester would later say. And while on a break following 2004's Collision Course collaboration with Jay-Z, time is exactly what he found on his hands. Divorce from wife Samantha, coupled with burn-out from the heavy

"CHESTER SPOKE UP. WE JUST WEREN'T LISTENING"

K! EDITOR JAMES McMAHON LAMENTS THE LOSS OF ANOTHER LIFE, AND REFLECTS ON WHAT IT SAYS ABOUT THE WORLD TODAY

■ "I'm angry. At myself. At everyone.

"Today the internet is awash with pleas for people to speak up if they're suffering; to break the stigma of depression, to talk about poor mental health. And rightly so.

"But Chester Bennington did just that. We just weren't listening.

"On March 30, Chester and Mike Shinoda held a launch party of sorts, for Linkin Park's new record, One More Light. This involved them playing a couple of songs, stripped back to piano and voice, in the foyer of their record label, Warners. Cards on the table: I merely appreciated Linkin Park. I wasn't the biggest fan, but I never questioned their importance in the scheme of rock. I respected them. But the way they performed the songs they did that day, stripped-back to their bones, skeletal, delicate, chilling; they were beautiful. I came away touched.

"But before they performed, they conducted a Q&A session.

"In that session, Chester told the audience – an audience that included myself and essentially every other UK music journalist of note, as well as a host of other industry people – that he had recently contemplated suicide.

"Not years ago. Recently.

"Chester wasn't suffering in silence. He told us. He told us directly. He told his bandmate. Fucking hell, he told his employers.

"I feel angry. And I feel shame.

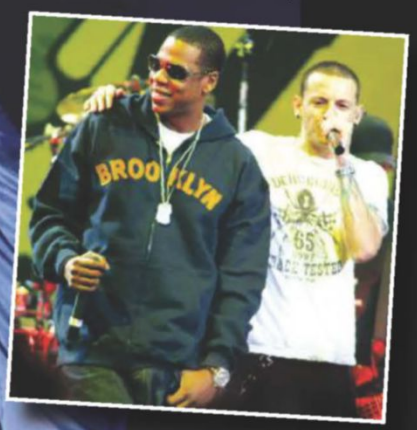
"I'm asking myself what I could have done. I met Chester for 10 minutes once, years ago. He wasn't a rockstar I had the phone number of. There are people I could call up and say, 'Hey, I'm here if you want to talk.' But he wasn't one of them.

"But a man told an audience I was in, that he had been thinking of killing himself, and less than four months later, he killed himself.

"Lately, but for too long now, I can't shake the feeling that the world is broken. It's moving too fast. Communication is too dissipated. Humanity is off its hinges, the wheel is flapping around off the axis. Caring has become so *uncool*. A hero of mine, Chris Cornell, died barely two months ago. It might make me sound like a fucking dick, but it feels like a year ago, so much has happened since.

"Chris Cornell's passing should have made us stop. It should have made us slow down. We should have learned something from that. Did we? How can we? How can you stop a speeding bullet, the relentless spin of existence?

"If you're suffering, you must speak up. You must. But if people are speaking up, we must listen. We must. We must. We must."



Chester with his "brother" Mike, with good friend Chris Cornell (left), and collaborator Jay-Z (right)

workload he had shouldered for the past few years, had taken a huge toll, from which he'd sought refuge in the bottle. After remarrying at the end of 2005, his new wife Talinda and the intervention of his bandmates forced him to face up to "the choice between stopping drinking, and dying".

The frontman later reflected on this period being one of the lowest in his life. *'I have reached the end,'* he wrote of this time on the song My Suffering, taken from his side-project Dead By Sunrise's lone 2009 album, *'and I don't know what I believe in anymore.'*

"[That album] is a journal, lyrically, of what I was going through," he told Kerrang! that same year. "Whether it was falling in love or falling apart."

"Around [2007 album] Minutes To Midnight, for 18 months we were reinventing the band, re-learning who we were as people, and, to some degree, becoming friends for the first time, especially with Chester," Mike Shinoda said in 2014. "He was changing so much at that time, getting sober, and divorced, and he was just this new person. It would swing wildly, but it was so awesome to see it happen. I know that that was a moment when we all recognised how incredible what he was doing was. I'd seen him spend so much energy on the band. And then he was spending that time and energy on himself, figuring his life out."

Subsequent years, for both Chester and his band, would be marked by transformation. As Linkin Park embraced an ever-changing modus operandi, with experimentation in sound seeing them shift through nu-metal, alt.rock, electro, industrial and hard rock on A Thousand Suns (2010), Living Things (2012) and The Hunting Party (2014), Chester himself seemed to find a maturity, stability and contentment for which he'd long been searching. He became a father a further three times, including to twin girls in 2011, marking his fifth and sixth (and final) children, with parenthood continuing to be a source of joy in his life. His good friend, Chris Cornell, who would have celebrated his 53rd birthday on the day his fellow vocalist passed away, asked Chester to be the godfather to his son Christopher, born in 2005.

He'd explored film work with the Crank movies of 2006 and 2009, and in 2010's Saw 3D: The Final Chapter. His charity commitments swelled. And, on May 18, 2013, he fulfilled a childhood dream by fronting Stone Temple Pilots, a band he had grown up idolising, for the first time. He would stay with the band, releasing the October 2013 EP High Rise and performing live, between his Linkin Park commitments, until November 2015, when he announced his departure to focus more on Linkin Park and his family life.

"Love is the thing that makes us want to become better people," he reflected in 2012. "It's the thing that keeps us connected to others. It's the thing that gives us compassion. It's the thing that gives us the drive to do really great things with our lives, and it's the thing that you can always depend and count on when you can't count on anything else."

"You know, these guys [in Linkin Park] have played such a special role in my life," he told me in 2014, when asked what the band had given him. "And not just in my career. When you grow in a relationship, you find out that the band [itself] doesn't matter. What matters is that we all get through life in the most productive situations we can possibly be in."

Just three weeks ago, Linkin Park took to the stage at London's O2 Arena in support of their latest – and one might imagine, very possibly last – album, One More Light. As the final work to which Chester put his name, while on the surface its electropop textures were a "curveball to fans", under its skin it bleeds some of Chester's most personal songwriting. Talking To Myself, for example, found Chester attempting to empathise with "how [my wife] must have felt when I was battling my demons". Lead single Heavy, meanwhile, was explained by Chester to Kerrang! in March's comeback cover feature: "I never feel comfortable or satisfied, so the thing that makes things really heavy for me are my thoughts and behaviours, where I'd get caught in these cycles of negativity or substance abuse. There's a really bad neighbourhood inside my skull, so I shouldn't really walk those streets by myself."

That, in his last days, Chester felt alone on those streets, with millions of people around the world loving him as much as the past few days have evidenced, is a tragedy in itself.

Chester Bennington is survived by his wife, Talinda, and six children, Tyler Lee, Isaiah, Jaime, Draven, Lila and Lily. The thoughts of the entire Kerrang! family are with them at this time.

"THE GUYS IN LINKIN PARK HAVE PLAYED SUCH A SPECIAL ROLE *IN MY LIFE*"

CHESTER BENNINGTON

Linkin Park, prior to the release of One More Light in 2017

Chester and Mike in Los Angeles, October 2014

CHESTER SONGS OF AUTHORITY

KERRANG! WRITER JAMES HICKIE COUNTS DOWN THE 10 DEFINITIVE PERFORMANCES OF THE MOST REMARKABLE OF FRONTMEN

1 IN THE END

Despite featuring on an album that's sold tens of millions of copies, and being the song that's the most played at Linkin Park's live shows, you can never hear In The End enough. From the moment Chester warmly sings *'It starts with one…'*, to the fire in his exasperated delivery of the words *'I put my trust in you / Pushed as far as I can go'*, it's a towering performance – and one you can't hear without thinking of its video, in which Chester and his bandmates are in an actual tower, with flying whales going past.

FIND IT: Hybrid Theory (2000)

2 SYSTEM

The soundtrack to a 2002 vampire film featured Jonathan Davis' first musical output outside of Korn. But contractual limitations meant the singer was unable to perform the songs he'd written, so he drafted in some friends – including Marilyn Manson, David Draiman of Disturbed, and Chester – to help out. Given who wrote this track, it's little surprise that Chester ends up sounding a lot like Korn's frontman – though it illustrates just how versatile Chester's voice was, and that he's the equal of a titan of the genre.

FIND IT: Queen Of The Damned: Music From The Motion Picture (2002)

3 NUMB

It would appear this is a song that many associate with Chester, given that the LA Dodgers' organist honoured the late vocalist by playing the song at a recent baseball game, drawing cheers from the crowd. In the aftermath of Chester's death, a version of the song featuring the singer's isolated vocal has been shared online. It illustrates the range and power of his voice, as well as succinctly reminding us what a formidable talent we've lost.

FIND IT: Meteora (2003)

4 BREAKING THE HABIT

Despite the subject matter, Breaking The Habit isn't actually about Chester's own substance problems – Mike Shinoda wrote it about a friend of his. When they're sung by Chester, a man whose own demons have been well documented, and who cried when he read the lyrics because of how close they were to his own experiences, then it makes for a very powerful listen indeed.

FIND IT: Meteora (2003)

5 P5ING ME AW*Y

This special version of the song from Hybrid Theory was recorded at Summer Sanitarium Tour in August 2003, where Linkin Park were sharing a bill with Metallica, Limp Bizkit, Deftones, and Mudvayne. Beforehand, Chester asks how many musicians are in the audience. "Persevere, believe in yourselves," he tells them. "And one day you'll be up here with us." Chester's performance of the song, in particular the line *'The sacrifice is never knowing why I stay'* is goosebump-inducing, and set a sky-high bar for the aspiring rockers watching them.

FIND IT: Live In Texas (2003)

6 WHAT I'VE DONE

Although 2007's Rick Rubin-produced Minutes To Midnight was the moment that Linkin Park began to shift their musical template, first single What I've Done is undoubtedly a very traditional LP song. It also features a magnificent vocal performance from Chester, who's by turns soft and steely as he declares *'I'll face out to cross out what I've become'*. Despite arguably not being the band's best-known song, it was their most commercially successful.

FIND IT: Minutes To Midnight (2007)

7 GIVEN UP

Arguably the most punk track Linkin Park ever put their name too, this spiky highlight from Minutes To Midnight is a deceptive beast. Its relentless drive might give the impression that everything's okay, but Chester's throaty vocals deliver an altogether less positive message. *'Thought I was focused / But I'm scared'*, he admits, before ending with what sounds like a plea: *'Tell me what the fuck is wrong with me.'*

FIND IT: Minutes To Midnight (2007)

8 MY SUFFERING

Out Of Ashes, the only album from Chester's side-project Dead By Sunrise, was written at a very difficult time for the singer. This song is about everything that Chester represented – namely turning darkness into light for the purposes of his art. The message is painful, but the energy of the track is positively life-affirming.

FIND IT: Out Of Ashes (2009)

9 HUNGER STRIKE (WITH CHRIS CORNELL)

Chester had a very close relationship with Chris Cornell. He was godfather to his son, and sang a version of Leonard Cohen's Hallelujah at the late Soundgarden frontman's funeral. Back on the Projekt Revolution tour in 2008, the two men collaborated on a version of this Temple Of The Dog track. Originally a duet between Chris and Pearl Jam's Eddie Vedder, in this version Chester takes Chris' part, and Chris takes Eddie's. As a poignant postscript, Chester died on what would have been Chris' 53rd birthday.

FIND IT: On YouTube

10 ONE MORE LIGHT

The title-track from Linkin Park's somewhat controversial seventh album was written about a friend of the band who died of cancer. A beautiful tribute that features one of Chester's most affecting vocal performances, it's a song about the importance of all lives, with Chester announcing *'Who cares if one more light goes out? / In a sky of a million stars'* before replying, *'Who cares when someone's time runs out?… Well I do.'*

FIND IT: One More Light (2017)

YOU ARE NOT ALONE

If you have been affected by anything in this tribute and need to talk to someone, know that there are people out there ready to listen. The Samaritans are available 24 hours a day, 365 days a year, on 116 123. CALM (Campaign Against Living Miserably) is available 5pm – midnight, 365 days a year, on 0800 58 58 58. Help and information can also be found via Youngminds.org.uk.

"I'VE FOUGHT NAZIS AT PROTESTS"

LARISSA STUPAR

FROM RUSSIA WITH HATE

VENOM PRISON ARE THE HOTTEST NEW NAME IN EXTREME MUSIC. TO FRONT THEM, SINGER **LARISSA STUPAR** CROSSED ALL OF EUROPE, AND HER LIFE EXPERIENCES HAVE IMPLICITLY SHAPED HER BAND. JIMMY TOOOMBS MEETS THE SCENE'S BRIGHTEST TALENT…

PHOTOS: ANDY FORD, CARLY TYRELL

Venom Prison singer Larissa Stupar can't remember much about Russia. She was, after all, only 10 when she left. She tries, though.

"I had a really nice childhood," she recalls. "I lived in a village called Iwanowka. I don't think it's even on Google Maps. It was really cold in winter, really hot in summer. My mum was a teacher at my school. She's German. My dad was a mechanic. He's Russian. I have a brother and a sister. We had loads of animals, like cows and pigs and chickens…"

No bears?

"I wish we had bears…"

Well, that's disappointing. (There's very little that's disappointing about Venom Prison. We're reaching.)

"Then I moved to Germany," she continues. "I knew a bit of the language because my mum had taught me, but I had to repeat two years at school, because of the differences in education. I was 20 before I left." Pushed on how she thinks that experience shaped her, she pauses. "I didn't feel German, or Russian. In Russia we were the Germans, and in Germany we were the Russians. The kids at school would stare at me and talk about me in German, thinking I couldn't understand."

The rise of Venom Prison has been swift. Formed only three years ago, in Newport, Wales, but sort of in nearby Cardiff, too, their debut album, Animus, has demanded the rock scene's attention. In part because of *that* cover, depicting a rapist being force-fed his genitals [*see panel*]. But also because of the music: hardcore-infused death metal, with Larissa's earthy roar the fulcrum of the surging noise. It's unapologetically political. "We are all products of our childhood," the great pop philosopher Michael Jackson once said, and these formative feelings of blurred cultural identity – this alienation – were to shape the woman Larissa would become.

Larissa says she wasn't bullied, but the young metal fan – "13 or 14, I guess?" – liked Slipknot and Linkin Park, "the stuff you could see on MTV, basically." She always dressed in black – "The teacher would say to my mum, 'Is Larissa okay? She's always wearing such dark colours…'" – an outsider to all intents and purposes.

"Not feeling like I belonged anywhere pushed me towards politics," she says. "Injustice unites people. That experience, and Germany's history, made me who I am."

From mainstream metal, she found hardcore. She'd watch groups like Justice (the Belgian hardcore band) or Guns Up! whenever they were passing through; in part because they played small shows locally, events easier to get to than big, out-of-town concerts. She came for the convenience, but the politics kept her there.

"That's when I *really* got into music, and decided I wanted to be part of it. But I couldn't play anything! I didn't have an instrument! I was going to protests, and shouting a lot, and people said to me, 'You should be in a band!' and I thought, 'Maybe I could do this…'"

Before Venom Prison there was Mass Strangulation ("a crust punk band; we were awful"), Sink Or Swim ("a vegan straight-edge band; again, we were awful"), and Larissa's last band, who were successful enough to tour Japan and China, the still-active Wolf x Down. But she needed something more. Something that said more about her and her life. Her thoughts and feelings. Her emerging opinions. She needed Venom Prison.

Venom Prison: out on parole, seemingly

Modern Germany, it should be noted, is a progressive nation. There's much about the country to admire. But the events of the Second World War, the country's bloody, fascist past, remain in the consciousness of each generation that rises. The past shapes the future, and all that. And Larissa's generation is no exception to that rule.

"The hippy and punk culture of '70s Germany were big," she explains. "The protest movement was huge. There was a movement in Germany in the '80s called *Chaostage* (translation: Chaos Days) where German punks would meet up and just riot randomly. It was impossible to get into music and not be aware of all this, to not have politics at the heart of making music. It's all you're taught in school.

"The left and the right are very active in German punk," she continues. "On the right, there's even vegan straight-edge hardcore bands. They're so open about their hate for gay people and Jews. I can't explain how disgusting it is. Nazis started going to hardcore shows – they don't call themselves Nazis, they call themselves National Socialists. There was always fighting."

Have you ever fought a Nazi?

She laughs. "Not at a show…"

But elsewhere?

"I've fought Nazis at protests. I've fought the police. There's a Nazi protest in Dresden every February; we go to try to stop them from marching. It [can get] very violent. I was running away from the police and it felt like being in Star Wars, being chased by the Stormtroopers."

Larissa is 28 now. She's been in the UK for two years, decamping to Wales to enrol in university, and to live with her boyfriend, Ash (Gray, formerly of Brutality Will Prevail, now, of course, of Venom Prison).

Wales is "home", says the globetrotter. "I'm very happy here." Which is great news. But don't expect Venom Prison's keenly anticipated second set of songs to be homely. Or indeed, anything less than thrillingly brutal.

ANIMUS IS OUT NOW VIA PROSTHETIC RECORDS. VENOM PRISON TOUR IN AUGUST

CASTRATION CORNER

LARISSA EXPLAINS HOW ANIMUS' SHOCKING SLEEVE CAME TO BE…

"It was the artist's idea; his name is Eliran Kantor. We sent him the lyrics to the record and he picked up on the song Perpetrator Emasculation, which is probably the most extreme track on the record. There's been a few negative things said about that song. It's about sexual abuse, and some people have said a metal band shouldn't be singing about that kind of thing. We've had good feedback too, though. We've had messages from fans who've experienced sexual violence, men as well as women.

Do I think the cover is too reactionary? Well, it gets people thinking – so few people report sexual violence, and rape ruins people's lives. And I probably wouldn't go and cut someone's dick off in real life…"

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ANATOMY OF A ROCKSTAR

CARO TANGHE OATHBREAKER

COOKING, GYMNASTICS AND CLUBBING, CARO DOES IT ALL. SHE'D ALSO MAKE THE WORLD'S WEIRDEST TRAVEL GUIDE...

fig.1

I WOULD DESCRIBE MYSELF AS...

"The sort of person who hates losing! When I do something I want to do it well and I go for it 200 per cent. So in everything I did growing up, I was like that. I was a gymnast at competition level when I was younger, and I would train 26 hours a week! That's pretty intense for a kid from the age of six to 13, so I stopped because I didn't have time for school!"

fig.2

MY FIRST MUSIC MEMORY IS...

"Recording radio sessions with my cousin on this Fisher-Price kids' cassette recorder when we were six. We would pretend we had a radio station and talk back and forth, then we would announce a song, but both of us would sing it! It would be terrible Belgian kids' songs, or Spice Girls. We couldn't do it properly, because the lyrics were all in English, so you could hear us singing these made-up words."

fig.3

IF I COULD LIVE ANYWHERE IN THE WORLD...

"I'd live in the States. I really like LA, even though so many people hate it. There are so many cool spots if you know where to go. I was there for a month on holiday, just by myself, and it was one of the best vacations I've ever had. I like to take a long time to visit somewhere – you'll see way cooler things wandering around than if you plan one place after the other. If you go to a bar there, people are very open and I like meeting new people like that."

fig.4

I LIKE LISTENING TO HOUSE MUSIC BECAUSE...

"You just completely lose yourself in it. I think it's the same as playing in a band like mine, and I don't think it's that big a contrast. When you're playing onstage, you just throw yourself into it and it's complete devotion. With house and electronic music, you do the same. I love going to crazy big clubs in Belgium just to get lost!"

"I USED TO SING SPICE GIRLS SONGS WITH MADE-UP LYRICS!"

● CARO TANGHE ●

fig.5

IF I WASN'T A MUSICIAN...

"I really don't know what I would do – there are so many things I'm interested in. I've been doing graphic design for a couple of years, I worked full-time for a fashion company in Belgium, and I used to study architecture. I like hands-on stuff, like creating big window displays. It's easy now because if I'm on tour I can work from my computer and make a bit of extra money. But I wouldn't want to work behind a computer for the rest of my life. When I'm home, I'll take on 16-hour shifts in my cousin's bar, and I love it."

fig.6

DURING DOWNTIME ON TOUR I LIKE TO...

"Take some time out for myself. I really need to get away from it all sometimes, so once we've loaded in and everyone else is soundchecking I usually take the time to have a coffee and walk around where we're playing. By now I think I know the venues we've played so well that I know everything that's within a 30-minute walking radius! We're in a van all the time and very close to each other, so it's good to get away."

fig.7

MY FAVOURITE BOOK IS...

"On The Road by Jack Kerouac. I remember buying and reading it when I was 16 on tour in my first band, and it reminds me of that time. Whenever we're in the States I'll go and pick up one of his books. I remember going to City Lights Bookstore in San Francisco where he and other beat generation writers hung out and brought out all these crazy books. I like the whole nomadic lifestyle, and every time I've been on a trip by myself I've had one of their books with me. They're full of adventures!"

fig.8

I LOVE COOKING BECAUSE...

"I like making people happy with food. My grandmother taught me how to cook staple Flemish dishes as a kid. They ran a vegetable wholesalers that supplied restaurants in my hometown, and there were a lot of people working in the warehouse who used to eat lunch with us. So I was making lunch for 10 people at seven years old."

fig.9

THE WEIRDEST PLACE I'VE EVER BEEN TO IS...

"Salton Sea in California. It's a lake with mountains, and it's a very beautiful place at first. It used to be a tourist hotspot in the '60s, but then the water got polluted, so a lot of the living things died and there are huge carcasses of fish and birds washed up everywhere. It's got a very True Detective vibe. I remember standing there, then turning around and there being two kids chasing each other on quad bikes over the fish bones!"

WORDS: JAMES MACKINNON PHOTO: JAMES SHARROCK

The end in sight? Clown backstage in Chicago, 2014

"I'M TREATING THIS LIKE Slipknot'S GRAND FINALE..."

IS EVERYTHING ALRIGHT WITH **SLIPKNOT**? WITH TOURING FOR .5: THE GRAY CHAPTER WRAPPED UP, THERE'S NOW AT LEAST A TWO-YEAR BREAK FOR THE BAND. WHILE **COREY TAYLOR** DEDICATES TIME TO **STONE SOUR**, **SHAWN 'CLOWN' CRAHAN** IS GOING TO MAKE THE NINE'S NEXT ALBUM THEIR ANGRIEST YET. BUT COULD IT BE THE LAST?

WORDS: AMIT SHARMA **PHOTOS:** PAUL HARRIES

It's Friday October 28, 2016, and Corey Taylor is stood onstage by himself, asking for the lights to go up over the 13,000-strong crowd gathered in Brisbane's Entertainment Centre on the second night of Slipknot's Australian tour.

"First things first," says the frontman. "As you can see, we are missing one of our brothers. Unfortunately, Clown was forced to go home for a family emergency. He couldn't get out of it, but he sends his fuckin' love to each and every goddamn one of you. He wanted to be here more than anything…"

A week and a half later, the band played their final show of the .5: The Gray Chapter album cycle on the closing night of the Japanese Knotfest. The remaining eight members walked offstage bidding farewell to the world's biggest festivals and arenas, concluding a world tour with the understanding it will be long before they return. For the one man missing, it will be even longer still.

"It's not easy being the Clown in 2017," begins Clown, all these months later, talking to Kerrang! from the car parked outside his house before he heads out to the local lake with his wife. "It's not going to be easy in 2018. But I tell you what, you want to look out for that Clown in 2019, because you're *not* going to like him. You're *not* going to understand him…"

Corey Taylor was ready to block a penalty at a moment's notice

The man born Michael Shawn Crahan has been back home in Iowa just that little bit longer than his bandmates, and is well aware it's going to be a bit of a wait until he's back in that boiler suit. He's not overly happy about it, for a number of reasons – starting with the heartache behind his absence for that closing run of dates. Truth be told, he's absolutely fucking livid.

"I just got off the road after three years, and at the end of it, my father-in-law passed away," says the Slipknot co-founder, sounding angrier than ever. "I had to cut my tour short, with about a week and a half to go. I had dedicated the past few years of my life to this philosophy called .5: The Gray Chapter, and I didn't even get to complete the last run. So I get on a plane, it lands, and then a text came telling me he had passed away while I was in the air."

The news hit hard – the band were only just coming out of their grieving period for the founding bassist at the very heart of their Gray chapter, and now Clown had lost the man he would pay tribute to as "my other dad". And yet more bad news was to come, tragedy rearing its ugly head once more with the passing of long-time front-of-house engineer Dave 'Shirt' Nicholls this May ("We lost our 10th member," Clown says).

It's been a dark time, then, leaving the Slipknot percussion/vocalist wondering when his downpour of bad luck will end – if, indeed, it ever will.

Clown has now been off the road for nine months. For some of his bandmates, the next few years will offer some much-needed time off. For others – perhaps most notably singer Corey Taylor – the break will involve doing it all over again, pulling double duty in Stone Sour. As for their eldest, #6 will be biding his time; building, nurturing – festering, even – all his hatred of this world for that next album, loosely anticipated for 2019 at the earliest. Asked how exactly he plans to kill all of this time, you get the impression he'd rather not have time to kill at all.

"Ah man, you really wanna go *there*?" he grunts. "I'm like a fucking volcano. Right now, I'm just sitting and stewing. I really don't care what any member of Slipknot thinks about what I'm going to say right now. I love everybody in my band, obviously; I would do anything for them. People like Corey Taylor… he's on the road. He's got his other art, he's doing Stone Sour and I'm fine with that. I'm forced to stay here because I support my brother. And when I say forced, let's get it straight: *I'm* forcing *myself* to stay here.

"But guess what? I'm getting older. Clown is different. Clown has a lot to say. It's not easy being Clown, being older and forced to stay here and not do anything. If I didn't want to support anyone, I would just dictate and make people do shit."

So how exactly will the most unhinged member of Slipknot be spending his next two years? Therein lies the good news for the army of Maggots sworn to their cause the world over – instead of losing himself in "downtime", Clown will be keeping himself busy working on that sixth album. In fact, he's already begun.

"Jim [Root, guitar] and I have been writing non-stop," he reveals. "We were in the studio just a few months ago. We have so many songs that are tentative. There are more than 27 completed ideas. There will be 10 written from beginning to end that need the final thought process. We're getting together again in August to write for the entire month. *Not* with Corey Taylor, though – he's doing his thing for the next two years."

It's interesting how it's always 'Corey Taylor' when Clown says the singer's name. There's a bone of contention, though true to his word, it's saved for himself, casting his personal aspirations aside to make way for the hopes and dreams of others.

"I'm telling you the rest of the band are doing *their* thing for the next two years, just like Corey Taylor is," continues Clown. "He's going to walk into a fire, man! By the time the new album comes, we'll have over 50 ideas, and he'll also bring in his songs. This next one will have the biggest thought process out of everything we've put together. It won't be better or worse than anything we've done. That's what we've always said – it will

The Clown Prince at Alexandra Palace, 2016

be a different painting to hang in a different place in your mind. Not better or worse."

Having previously alluded to a big, conceptual rock opera in the vein of Pink Floyd's The Wall or The Beatles' Sgt Pepper's Lonely Hearts Club Band – two of the biggest-selling rock records of all time – careful consideration is underway over how exactly the next piece will fit into the puzzle. The member talking to K! today has hinted towards a double album and even a movie, but reminds us it's all or nothing with his band – things won't happen without all members signing off. Even more tellingly, it sounds like there's a *lot* more weight behind album number six than the embellished wanderings of some grandiose conceptual narrative. Clown speaks as if it could even be his last.

"I can't speak for the other guys and I don't want to, but I'm treating this like the grand finale," he reveals. "I'll be 50 years old when [the next album] comes out. I'm treating it that way because after three years on and another three years off… We're getting to that age. For me, it feels like the grand finale, what we've been working for, and I guarantee you the next album will be the biggest album of our career. It could be my last… I don't know."

"YOU WON'T LIKE CLOWN IN 2019..."
SHAWN 'CLOWN' CRAHAN

But could Slipknot even *exist* without Clown?

"I'm never going to truly leave Slipknot," he reasons. "I don't *need* to, I started the fucking thing with Paul [Gray]. It's always going to be me. Am I ever going to be anything else other than the Clown from Slipknot? Better get used to it. But I'm not a fortune teller; I don't know how long my life is going to last.

"I would be foolish to think everyone in this band will live forever – my circle in life is getting smaller and smaller. I'm 47 years old and I'm going for it, but it gets harder and harder to do that. I've had two surgeries since I've been home. Many members of the band have had surgeries. I've been getting in shape and losing a bunch of weight so I can continue, so I can be better for the future. I don't want people to think, 'Holy shit, what happened to Clown?' I want them to be scared of me so when I shit, it brings fear."

At this point, it's perfectly natural to start wondering where Shawn Crahan fits in all of this. Outside of his duties in Slipknot – which we've all seen can range from smashing steel keg drums to overseeing their visual representation in the videos for The Devil In I, The Negative One and upcoming live documentary Day Of The Gusano [*see panel*] – it's easy to forget Slipknot's senior member is a family man and father to four. His youngest is 13, and in five or so years, he and his wife plan to move to warmer climes "because we hate the cold". Recently he proudly walked one of his daughters down the aisle with half of his bandmates watching over his shoulder.

But we're not talking to 'Shawn' today, and he reminds us, in a very down-to-earth way, that very few ever get to.

"There is no Shawn Crahan anymore, man," he states. "The only Shawn Crahan is the one to my kids, and even they don't care about that. I'm their father, a human being, the male reinforcement. More people in this world know me as Clown than they do Shawn. I think Shawn's been gone a long time, man. He's the one that tries to keep band members happy. They try saying, 'You're not fucking Clown, you're Shawn, fuck you!' But I've been Clown for a long time. I'm sorry that my brothers prefer Shawn – maybe Clown gets too much attention or Clown's a dick to deal with. But you know what? That's just the way it is. Clown is an asshole, so I guess *I* am an asshole…"

He pauses for a second and thinks about what he's just said.

"My parents are fucking dead," he reasons, blankly. "I don't have any brothers or sisters, I don't talk to my cousins, my aunts or uncles. I was totally unavailable throughout school. All my close friends are in Slipknot. Our manager Cory Brennan is one of my best friends; I've known him since 1998 and even *he* calls me Clown. I don't have much time for people in life that want Shawn – I don't even know who he is anymore.

"Like I said, man, right now I'm just stewing. When I get the okay, I'm gonna blow and you're gonna hear about it. The whole *world's* gonna hear about it."

And in this mood, you wouldn't dare doubt him.

NOW TURN TO P53 TO READ CLOWN'S STORY OF THE PAINFUL BIRTH OF IOWA

THEATRE OF PAIN!

SLIPKNOT'S NEW LIVE FILM FROM MEXICO IS SO BIG IT'S COMING TO CINEMAS. CLOWN GIVES US THE LOWDOWN ON THEIR UPCOMING VIDEO NASTY…

"Day Of The Gusano was my first time working with people from a different place. The editor could speak English, but not great English, so it was challenging to work with people from somewhere else and trying to figure out what's going on in their brain. It's a collaboration between cultures, and it was quite fascinating to put art together with people who don't fully understand what the fuck you're saying. The first thing I remember about the day itself is it started early. There are some things I personally do at Knotfest, including going to check out our museum which has all of our stuff inside it. The doors weren't really open yet, but I went there and got bombarded by what must have been a thousand kids. It was *serious*… I haven't felt anything like that since 2001! We're pretty much locked and ready, very secure, so it was a very moving feeling. I instantly knew the energy levels for the film would be off the Richter scale."

DAY OF THE GUSANO COMES TO CINEMAS FOR ONE NIGHT ONLY ON SEPTEMBER 6. VISIT DAYOFTHEGUSANO.COM

SEASON OF THE WITCH

THERE'S ALWAYS BEEN SOMETHING SPELLBINDING ABOUT **MARIA BRINK**. IN PREPARATION FOR SIXTH ALBUM **RITUAL**, HOWEVER, A TRIP TO THE SPIRITUAL GROUND ZERO OF WITCHCRAFT FOUND THE **IN THIS MOMENT** VOCALIST ASCENDING TO ANOTHER LEVEL – NO BROOMSTICK REQUIRED…

Looking for a spark of magic? There aren't many better places to find it than Salem, Massachusetts. Set among the ambers, scarlets and golds of New England woodland, it's a spot of rare beauty. And the ubiquitous Hallowe'en decorations – adorning some of the oldest buildings in the U.S. – hark back to the mysticism and tragedy of the city's past.

Where better, then, for Maria Brink – a vocalist of singular talent and darkness – to kickstart a journey towards personal and spiritual rediscovery?

"I've always been drawn to Salem," the In This Moment singer explains. "To the place, to that history of the [17th century] Witch Trials. Ever since I was a little girl I was drawn to the [concept] of the woman as a witch. What is that? Who is that? I'd collect and make witch dolls. I was obsessed with The Wizard Of Oz!"

Maria's witches, however, weren't much for wickedness. "My mother – and I have two – always believed in the sense of God, the Holy Father," she explains. "But she also believed in Mother Earth, the sisterhood between women, the special energy that we all have inside of us. You might call her a white witch. She instilled that into me. I think that we all have these powers inside of us that not everybody actually taps into – call it whatever you want."

Late 2016. At the end of the exhausting, globe-spanning cycle for In This Moment's smash fifth LP Black Widow – and with stunning follow-up Ritual still in its formative stages – the need to replenish those powers was pressing.

"All the women in my family came together for the trip. Salem beneath the full moon was so beautiful. The whole place seems to be so soulful. It was a real inspiration."

That city's historic, textural richness flows through Ritual. But the history of the Witch Trials – with their puritanical contempt for female sexuality and the expression of womanhood – chimed with Maria's longest-standing themes, too. "The persecution of women there was also definitely an aspect of why I was always drawn to Salem. And we should remember it wasn't just about the women; it was a lynch mob. For me, God is about love. That's it. I passionately disagree with people who try to subvert that to use God as an excuse to hurt people."

A heated undertone – that power inside – rises in the singer's voice, but is promptly brought under control. "I believe in taking the power back; in taking those bad [experiences], learning from them and turning them into something empowering. I *hate* hate. I'm very against separation by sex or sexuality, nationality or religion. I'm all about being a voice for love. Even when I go through something really horrible, it can become a sort of a blessing as I internalise it, put it into the music and share that with others who can use it to get through whatever they're experiencing."

As important as reconnecting with that inner-power was, Maria reckons Ritual's focal and tonal shifts are as much about her growing self-assuredness. "I'm not a little girl any more," she smiles. "I'm a woman now. I look at things differently. I think we all evolve as human beings; that's especially true of creative people who are always searching for inspiration, trying to evolve."

Perhaps the most notable individual evolution is Ritual's move away from the overtly sexualised, Technicolor schlock-rock of old. On-the-nose bangers such as Whore, Sick Like Me and the inimitable Sex Metal Barbie are replaced by calls for salvation (Oh Lord), odes to martyrdom (Joan Of Arc) and leftfield covers of Phil Collins classics (In The Air Tonight). Wild-eyed subversion is out. Solemnity abounds.

Maria soon regretted setting the stage lights to 'full beam'

"Performing Whore [from 2012's Blood album] – a song about public humiliation – live, I'd [previously] dress in a schoolgirl outfit," she says. "But with this new sense of myself, I can't wear that onstage any more. This album is a reflection of me becoming the more serious woman I am. I'm not hiding behind the campy costumes quite as much. I'm being more vulnerable, more intimate with myself."

There's a sense of Maria coming to terms with the hugely influential superstar she's become, too. "I'm a rebel," she agrees. "I always have been. I like to shock people. I like to smack them in the face just to get their attention with this raw [NY punk icon] Wendy O Williams attitude. And I'm proud of that. But I also want to show people that I'm a powerful woman. There's a fire inside – and it doesn't need to be expressed just through sexuality."

With great power, they say, comes great responsibility. Even a cursory scan of the vocalist's social media reveals an army of young fans reaching out to her for inspiration and approval. A mother herself, Maria feels her accountability.

"Performing live, we have this thing called 'Become the show'," she explains. "We don't want fans to come along just to feel like the whole night is about us. I like them to express themselves, to dress up, to interact with other people. And I want these young women to find that power in themselves. Sometimes when there's a very young girl dressed in a really provocative way, it does make me uncomfortable. I want them to understand this is about empowerment, about women honouring each other."

In closing, intriguingly, Maria is keen to reaffirm the importance of taking responsibility for herself; of reconnecting on that deeper, ethereal level.

"My whole life, it's always seemed that I've needed somebody else to make me feel whole," she sighs. "I've always needed to sing about somebody else. A man, maybe, or somebody who did me wrong." To overcome that, the concept of Ritual became more than just an occult album theme. "There were rituals and shrines and crystals in every room [of the studio]," she smiles. "There were little altars in the places where I sing; where we write; where we record.

"I guess the defining memory of the process was one day I spent alone in the studio, working on Lay Your Gun Down – a special song to me. I'd had a reading and this crystal chakra cleanse the day before; I'd even done this little ceremony by myself. I just felt it. With no-one else around, with no romantic connection in my life, I realised it was the first time I'd ever felt whole and one in myself. It was a big moment that really affected me."

Cynics might dismiss their singer's potions and notions, but only the marshmallow-eared haters could deny In This Moment just dropped one of 2017's most vital metal records. And for deciphering the drive behind characters as resolute, vibrant and spiritually complex as Maria Brink, the words of German philosopher Johann Wolfgang Goethe say it best.

"Magic is believing in yourself," he reckoned. "If you can do that, you can do anything."

RITUAL IS OUT NOW VIA ATLANTIC RECORDS

The free bar was the only saving grace of this particular wedding

"I WANT YOUNG WOMEN WHO COME TO OUR SHOWS TO FIND POWER IN THEMSELVES"

MARIA BRINK

YOU THINK THAT YOU KNOW ME?

MARIA SETS STRAIGHT HER THREE LEAST FAVOURITE MISCONCEPTIONS ABOUT HERSELF...

WORDS: SAM LAW **PHOTOS:** JASON BLAKE/GETTY

I'M A REAL DEVIL-WOMAN...

"People think that I'm a devil-worshipper or anti-God. I've had Bibles thrown at me onstage! But I'm 100 per cent pro-God as long as that God is somehow a symbol of love. I don't want to be about desecration."

I DRESS LIKE I DO ONSTAGE ALL THE TIME...

"People think that I always go around in gothic make-up and outlandish clothing. I don't even wear make-up in my day-to-day life! If I had to pick a style icon, it'd be someone like [Fleetwood Mac vocalist] Stevie Nicks."

I'M AN OVERLY SEXUALISED PERSON...

"I'm very confident with my sexuality, and with myself as a woman, but I'm very old fashioned when it comes to dating. You're lucky if you even get a kiss on the first date. I hold my self as something special."

LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

CREEPER
KKKK

THE SOUTHAMPTON GHOULS GIVE WARPED 2017 A FRIGHT

■ ONE OF the early performances of the day, Creeper begin their set on the Full Sail Stage to a small crowd, but one that grows larger with each song. With the rain slowing down to a drizzle, it's almost the perfect atmosphere for the horror-punk mob. Some of the first-timers drawn to the stage may find Creeper an acquired taste, but they're soon won over thanks to the band being fast and loud, yet fluid and comforting – especially with a frontman like Will Gould, who can turn up the volume or keep it nice and easy with his voice alone, pulling in ever-more converts with his dark charms. Creeper 1 – Warped 0.

WARPED TOUR 2017

DARIEN CENTER, DARIEN LAKE, NEW YORK. 13.07.17

THE BRIT PACK CAUSE CHAOS AT THE PUNK-ROCK SUMMER CAMP

WORDS: NAJEE WALKER **PHOTOS:** ELLIOTT INGHAM, ANDREW LIPOVSKY, JEREMY SAFFER, JUDY WON

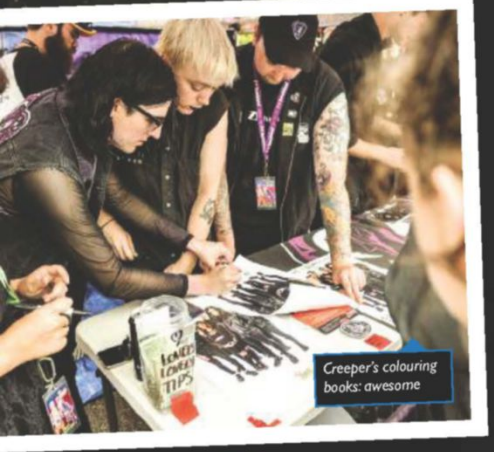
Municipal Waste: Taking out the thrash

THREATENED BY raging thunderstorms, torrential rain and flash-flooding, Warped Tour's stop in upstate New York almost looks to be a washout. Ornery ticket-holders take to social media, wondering if this date of the legendary travelling punk festival is going to be shut down completely by the wet. However, the good people at Warped know that the show must go on, and with but a few hiccups (including a completely flooded amphitheatre), Warped is ready to go as, in a manner of speaking, the floodgates open and festival-goers pour into the concert grounds. And, aside from a few puddles, you're more likely to get caught in a mosh than a wash…

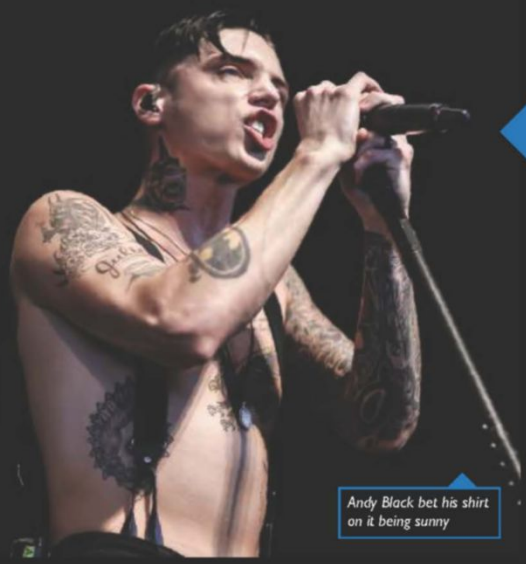
With a load of new kids on the block – Neck Deep, I Prevail, Creeper – the older guard have their work cut out. **MUNICIPAL WASTE (KKK)** speed through a set of brilliant thrash metal and show the stark contrast between themselves and some of the other bands on the tour.

Nice shirts, are you guys all in the same band or something?

Not appearing on the Acoustic Stage: Municipal Waste



Creeper's colouring books: awesome



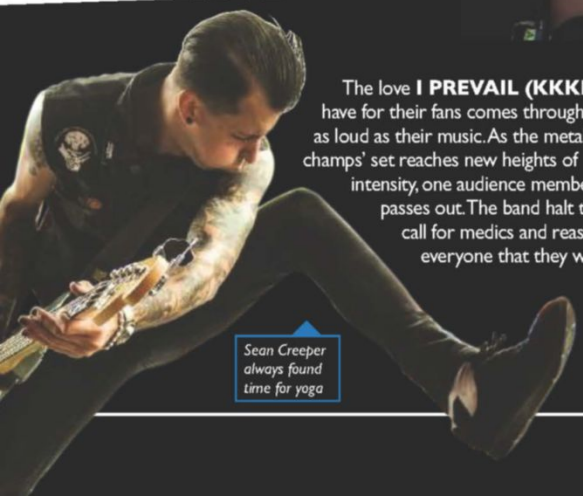
Andy Black bet his shirt on it being sunny

ANDY BLACK

KKKK

STILL GOOD, BUT HURRY UP AND BRING BACK BLACK VEIL BRIDES, LAD

THESE DAYS, it wouldn't be Warped without Andy Biersack appearing. This year it's the turn of his solo bit, with the heavier sound from his day job traded out for something a little more alternative. But whatever he's doing, that same baritone voice comes through loud and crystal clear. Black Veil Brides fans may not enjoy this new(ish) sound too much, but those loyal to Andy crowd the stage where he plays. Though his fans are excited to see him, his performance today seems a little low energy, which is unusual for him. Still, he gives as much as he can to the Darien Lake audience, and in turn, they give it all back.



Sean Creeper always found time for yoga

The love **I PREVAIL (KKKKK)** have for their fans comes through just as loud as their music. As the metalcore champs' set reaches new heights of intensity, one audience member passes out. The band halt to call for medics and reassure everyone that they want nothing more than to have a good time, then pick up the set right where they left off, unfazed and more powerful than ever. By the end, the day is theirs, and they promise to return "very soon" – but for those here today, that isn't soon enough.

The ever-unapologetic **ATTILA (KK)** play to a large crowd, and while they're most certainly an acquired taste, there's no doubt that the partycore genre is popular here, taking the crowd by storm.

Australia's **HANDS LIKE HOUSES (KKKK)**, meanwhile, make their long journey worthwhile by transporting the audience into their world of melody and sing-alongs.

I Prevail's Eric Vanlerberghe realised he'd left the gas on

GWAR
KKKK

IF YOU WANT BLOOD, BLOOD, BLOOD, GWAR HAVE GOT IT

IT IS, it must be said, a good thing that the weather has meant so many people are wearing raincoats, because it is raining blood. Not from a lacerated sky, but from severed necks, amputated limbs and anywhere else it'll spurt. And that's just the first song. But did you expect anything less when the Scumdogs Of The Universe, GWAR, are in town? For half an hour, they simultaneously disgust and delight Warped, with a show that's grotesque but never, ever boring. Totally worth getting soaked in blood for.

Offers of sharing an Uber were weirdly declined

Man's promise to completely lose his head backfires terribly

One member's outfit was still at the cleaners

A new skill: Ash Costello can now pick her nose through her eye socket

As the main areas gradually begin to fill with people, so to do all of its smaller venues, such as the Truth van (it's not Warped Tour without the Truth van), where dance-offs and talent competitions are held for people to win prizes, as well as 'Free Hugs' signs and strangers giving high-fives to passers-by. Ah yes, this is the feeling of Warped Tour right here.

And in that spirit, we have **WAR ON WOMEN (KKKK)**. Following frontwoman Shawna Potter's outspoken views on the recent controversy surrounding The Dickies a few weeks ago, you'd expect an almost combative vibe. But while the music is angry, their calls for unity and inclusivity make their set as welcoming and fun as it is righteous, furious and absolutely staggering.

Almost nobody is having as much fun as **THE WHITE NOISE (KKKKK)** are today. Perhaps one of the most underrated bands of their time, the now-California-based mob take to the Skullcandy stage and light it up with sheer energy. They perform to a small group of fans who bum-rush the stage every time vocalist Shawn Walker decides it's a good time to jump off. Or spit water out at fans. Or dump a can of energy drink on the crowd. Hygiene aside, this lot know how to have fun.

Commanding the stage at Journeys Left Foot are **NEW YEARS DAY (KKK)**, a band who "absolutely embrace weirdos", so says frontwoman Ash Costello. "But it's okay," she adds with a smile. "We're all a

Bananas: an oddly effective microphone

BEARTOOTH
KKKK

THERE'S CHAOS OVER TWO STAGES AS CALEB AND CO BRING THE DAY'S BIGGEST MOSH

■ RIGHT NOW, Beartooth are bringing out all those who consider themselves weird, resulting in a huge crowd spilling from the Journeys Right Foot Stage into the Skullcandy Stage. As Caleb Shomo emerges, the sea of people in front of him can't help but mosh and sing along to now-classic songs like Body Bag and Aggressive. For a band with such an important relationship with their fans, they don't seem to include the audience very much today, but it's a small issue when they're able to deliver such a hard hit to a crowd this colossal.

Aww, brilliant, Ceep are playing!

Matt West braced himself for the giant hair attack

NECK DEEP
KKKKK

THE TIME IS NOW: BRIT POP-PUNKS BECOME HEROES OF THE DAY WITH A STAGGERING SET

■ WHAT'S THE cure for perking up a tired crowd and getting them in the mood to party into the late hours? Why, it's a firing-on-all-cylinders set from Neck Deep, of course! Today's show begins explosively as soon as Wrexham's finest take to the Performing Arts Center stage, with the stadium singing, bouncing, and headbanging accordingly. Neck Deep's brand of pop-punk has changed slightly over the years, but they've found their true sound in their forthcoming The Peace And The Panic album. Ben Barlow thanks fans for "sticking around to have fun" after every song, and at the end, desperate to keep the good times rolling, the crowd call for one more song. Though Neck Deep don't oblige this time, there's no doubt that the pop-punks are now more prepped than ever for something *huge*.

Ben always took far too much dental floss out of the box

STAR SHOUT!

BEN BARLOW
(NECK DEEP, VOCALS)

HOW'S WARPED TOUR BEEN, BEN?

"It's been amazing! We've been having really big crowds every day, so that hasn't been a worry at all. And then everyone has been singing the new stuff really enthusiastically and really loud, which is always a good thing for any band – especially when your new record isn't out yet. We're taking it day-by-day, as it's a lot of touring."

HOW HAVE YOU BEEN USING YOUR DOWNTIME?

"That side of things has been great, too. There's always something to do. Recently we've been having a laugh riding around on motorbikes, so between the shows and the fun side of things, we haven't got anything to complain about at all!"

little fucked-up." Ash knows well the power she has when she is onstage, and demands that the crowd come in close, give her high-fives, sing along, mosh, and whatever else it is that weirdos in her New Years Day family do.

A large crowd are stretching to the left and right of the Journeys Right Foot Stage, gathered in anticipation for the closing slot from **MEMPHIS MAY FIRE (KKKK)**. The Dallas group take Warped by storm, jumping right into their set and bringing the crowd with them. Almost as soon as the first chord is struck, a crowd-surfing wave begins. Multiple people try to get their pictures taken with the band in the background. Another day in Warped Paradise.

So, rain didn't stop play. Good. Because one year's long enough to wait for Warped, never mind two.

War ensemble: War On Women backstage

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

NINE INCH NAILS

ADD VIOLENCE *(THE NULL CORPORATION)*

KKKK

TRENT AND ATTICUS CHOOSE ATMOSPHERE OVER ACCESSIBILITY ON UNSETTLING NEW EP

YOU DON'T win an Oscar – as Trent Reznor and Atticus Ross did for their musical contribution to David Fincher's The Social Network – without learning some movie conventions. The duo have certainly employed those rules for the second instalment in an EP trilogy that began with last year's Not The Actual Events, producing something darker and more ominous than its predecessor, and with a menacing climax (The Background World) that leaves you unsure of what comes next.

Less Than, the single that heralded the arrival of Add Violence, sports wonky synths and dense atmospherics, and though accessible, is a red herring when compared to the four obtuse entries keeping it company on the EP. It's also the only one that sounds like it might have been made in a 'band' dynamic. The sense of unease ramps up with The Lovers. At first its disparate sonic elements are hard to absorb, given that they pull the listener in multiple directions. Gradually, however, anchored by Trent's sobering, but initially indecipherable, speaking voice, it begins to take hold.

This Isn't The Place is one of two tracks reminiscent of Trent and Atticus' film work, and confirms their peerless status when it comes to creating a beautiful sense of foreboding. As with the previous track, piano is used sparingly, as is what sounds like a stabbing flute note. Trent arrives halfway through, his voice delicate atop a throbbing synth, to declare, '*I thought we had more time.*' Not Anymore is presumably one of the sources of the 'violence' suggested by the EP's title – its menace more overt. That's not just because of its Aphex Twin-like initial attack, but an exploding 'chorus' that's just plain nasty. Its jarring time-change means it's discombobulating, too – not one to listen to with the lights off.

Nor is aforementioned The Background World, the other track most reminiscent of their soundtrack work. It's 11 minutes and 44 seconds of the sort of stuff you'd expect to hear in a David Lynch production. That's fitting because Nine Inch Nails appeared as the sinister house band in a recent episode of his cult TV show, Twin Peaks. '*Are you sure this is what you want?*' asks Trent before the track devolves into white noise before your very ears. You'll need a sit-down when it's all over, but you'll soon be right back to the start, re-embracing that darkness. That's the NIN effect.

DOWNLOAD: The Background World, Less Than.
FOR FANS OF: Tool, Ministry.
JAMES HICKIE

TRACK BY TRACK

FANGCLUB

FANGCLUB *(VERTIGO)*

KKKK

BARK MATCHES BITE ON DUBLIN ALT.ROCKERS' DELICIOUS, DUSK-'TIL-DAWN DEBUT

1 *BULLET HEAD*
Hacksaw riffage. Nagging percussion. A distant 'woo-ooh' siren call. Then – all of a sudden – we're kicked in the teeth. Spring-loaded with garage cool and spearheaded by defiant oddness, this two-minute opener announces Ireland's hottest punk prospects in gleefully unsubtle style.

2 *ROLE MODELS*
'*Role models? I don't care about that!*' insists the earworm chorus. But it lies! The Rush trio could scarcely manage more Weezer-worship were they sporting loose-hemmed sweaters and squinting behind thick-rimmed specs!

3 *LIGHTNING*
We already mentioned Fangclub are cool, yeah? Well, there's regular cool. Then there's penguin-in-sunglasses-riding-a-polar-bear cool. They're downright frosty hitting this electric indie-rock groove.

4 *DREAMCATCHER*
A grungetastic nugget sharing its title with the 2001 novel by frontman Steven King's near-namesake. Coincidence? Fuck knows. No shit-weasels here, though.

5 *BAD WORDS*
Not hooked yet? *Seriously?!* A gargantuan radio-ready single should do the trick very, very nicely indeed.

6 *BEST FAKE FRIENDS*
Yet another steamroller chorus that we can't seem to get enough of. Lashings of effervescent vitriol keep it fresh.

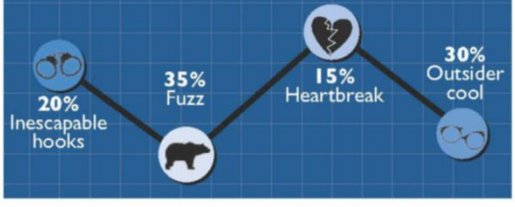
7 *COMMON GROUND*
Shades of early Foo Fighters filtering through, now. The '90s influence is strong with these lads.

8 *LONER*
'*Learn to be a loner with me?*' begs this intoxicatingly woozy slab of confused misanthropy. A delectably twisted love song it is.

9 *BETTER TO FORGET*
A surge in tempo picks up any slack. Waves of '*aaah-ah-aaah-ahs*' keep the sing-along going. But the straightforwardly bittersweet lyric proves an unexpected left hook right to the feels.

10 *ANIMAL SKIN*
Expecting a blow-out finale? Tough. The shrug-shouldered strangeness and pulsing downbeat of these superb, curtain-dropping 209 seconds perfectly befit sonic connoisseurs uninterested in bending to anyone else's taste. Stardom awaits.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: SAM LAW

THE ACTUAL EVENTS

WHAT ELSE HAS TRENT BEEN UP TO SINCE THE RELEASE OF NIN'S LAST FULL-LENGTH ALBUM, 2013'S HESITATION MARKS?

HALO I-IV
Released exclusively for Black Friday Record Store Day in 2015, this box set included the vinyl version of NIN's debut album, 1989's Pretty Hate Machine, as well as 12-inch singles of Down In It, Head Like A Hole and Sin.

NOT THE ACTUAL EVENTS
In October 2016, Trent responded to a fan's question about new NIN music by suggesting, "2016 is not over yet". In December, when pressed for an update, he replied, "Just wait and see." Three days later (December 23) Not The Actual Events, a five-track EP, and the first of a proposed trilogy, was released. Well, Christmas is the time for giving, isn't it?

TWIN PEAKS
NIN appeared as the Bang Bang Bar's house band in the revived series. Introduced as "The Nine Inch Nails", they played She's Gone Away. They and David Lynch go way back. Trent worked on the soundtrack to 1997 film, Lost Highway, contributing The Perfect Drug, while the David directed the video for Came Back Haunted.

COVERING DAVID BOWIE
NIN recently played their first live show in three years in Bakersfield, California. During the show, Trent paid tribute to his late friend/collaborator David Bowie by including a version of I Can't Give Everything Away, from the legend's final album, Blackstar.

EP NUMBER THREE
We don't know what it's called, or how it'll differ musically, but apparently it'll be released in six to eight months' time.

ALICE COOPER

PARANORMAL *(EARMUSIC)*

KKKK

SHOCK ROCK'S RINGMASTER COMES FULL CIRCLE ON FIRST SOLO ALBUM IN SIX YEARS

HE'S THE grandfather of all this, you know. Artists like Rob Zombie and Marilyn Manson have flown different versions of Alice Cooper's flag for decades, and recently everyone from Motionless In White to Creeper has pimped his hearse. But if you dare to climb into the original ghost train's engine room, you'll find one man at the controls.

Strictly speaking, Alice Cooper used to be a band, but slipping into the persona of the eponymous central character was a natural (and almost instant) progression for the group's sinister and entirely unique frontman, Vincent Furnier. Since then, Alice has constantly reinvented himself, and has long been revered as the master of horror rock theatre.

Last seen in supergroup Hollywood Vampires with Johnny Depp and Aerosmith's Joe Perry, Alice hasn't given us a solo album since 2011's Welcome 2 My Nightmare. But Paranormal is worth the wait. There have been a few ill-fated deviations in the Coop's long career, times at which he's given too much credence to artists who – ironically – owe their existence to him. The best thing about Paranormal is that it sounds *exactly* like an Alice Cooper album.

While it benefits from a widescreen production from studio legend Bob Ezrin (U2, Deftones, 30 Seconds To Mars), the music is otherwise exactly like Alice's legendary early work. Every track's different, from the title-track's portentous, almost progressive shadow and grind to the old-fashioned, turbocharged rock'n'roll of Dynamite Road and Rats. Second track Dead Flies is high-speed, sleaze-encrusted garage rock at its best, while Fireball triggers classic rock explosions with its neat hook and blazing guitars.

The second part of the two-disc release opens with a wonderful gesture – two songs recorded with the surviving members of Alice's original band. You And All Of Your Friends recaptures their gang mentality, while hearing Alice describe himself as a '*Genuine American girl*' on the song of the same name is enticingly weird. The album concludes with six recently recorded live versions of old classics which, obviously, are awesome. When you have No More Mr. Nice Guy's rebel yell and the jump-for-joy deviance of School's Out in your arsenal, you know you're going out with the biggest of bangs. And in the unlikely event that Alice Cooper does bow out with this album, he'll know that he did so in the right way – by doing what he does best.

DOWNLOAD: Paranoiac Personality.
FOR FANS OF: KISS, Black Veil Brides.
STEVE BEEBEE

THE INSIDER
ALICE COOPER
(THE KING OF SHOCK)

HOW DID YOU APPROACH THIS ALBUM?
"I was determined not to do a concept album. I was simply aiming for 12 great rock songs. We got everything we wanted in the studio, and listening back to all the songs it sounded perfect. However, after the third listen I realised I had accidentally written a concept album after all. All the songs are character-based, and they've all got some abnormal or paranormal problem going on. We hadn't yet named the album, so that's where the title came from."

HOW EASILY DOES INSPIRATION COME TO YOU THESE DAYS?
"Writing songs is the easiest thing in the world to me right now. If you asked me to write about an elephant and a giraffe on the Empire State Building, I'd ask if you wanted it to be funny or serious, and then I'd just do it. I write ideas and titles down, but I don't really write songs until it's time to do so, and then it comes naturally."

WHAT WAS IT LIKE REUNITING WITH THE ORIGINAL ALICE COOPER BAND MEMBERS?
"It was like the last 45 years hadn't gone by. There was no bad blood between any of us when we split, and those two songs came out great – just as if it was 1973 all over again. When I play the UK shows in November, I'm bringing those guys over and we're gonna do a special mini-set with the original line-up. This is gonna be just for the UK fans."

RATINGS

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

"I DIDN'T MEAN TO WRITE A CONCEPT ALBUM – BUT I DID..."

ALICE COOPER

TRACK BY TRACK

WAGE WAR

DEADWEIGHT (FEARLESS)

KKK

FLORIDIAN METALCORE CREW FIRE BACK WITH JEREMY McKINNON-PRODUCED SECOND ALBUM

1 TWO YEARS
As the synth-soaked atmospherics give way to a sledgehammer riff and saw-rasp vocals, this intro ushers in a Wage War who are sticking to the blueprint of their debut album…uh, Blueprints. This is metalcore, pure, simple and slamming.

2 SOUTHBOUND
You know when a band say that the heavier bits are heavier and the melodic bits are more melodic? Yeah, that.

3 DON'T LET ME FADE AWAY
It's still nothing unexpected but it's all executed with ruthless precision. Spidery guitar lines scuttle across heavyweight riffs and infectious hooks.

4 STITCH
'Leave me in the dark with a hole for a heart / As low as I can get.' Heartbreak has never sounded heavier, as WW pummel it home like a concrete monsoon.

5 WITNESS
'Now I see / I was broken to be made a better me,' they sing, emerging from the emotional tunnel with Briton Bond and Cody Quistad trading vocals.

6 DEADWEIGHT
There are some great call-and-response refrains going on, but mainly this is about the riffs that hit home and don't stop hitting. Oof!

7 GRAVITY
Ah, this must be the balladcore one where they give the clean singing and melodies free rein but keep looming in with riffs and growls, just in case anyone thought they'd gone soft.

8 NEVER ENOUGH
There are big gang-chant vocals as they declare, *'I gave you all I had / But it was never enough.'* This is a break-up album for people whose idea of quiet reflection involves a circle-pit.

9 INDESTRUCTIBLE
There are more drilling riffs and vicious vocals wrapped around melodies.

10 DISDAIN
A full-on assault, windmilling away in a two-minute burst of aggression.

11 MY GRAVE IS MINE TO DIG
Here they try a few proggy chimes but it's still built around a solid 'core core, with the sort of microphone-in-the-crowd refrains that While She Sleeps do so well.

12 JOHNNY CASH
'Let me tell you the saddest story…' they begin. The whole thing has been a sad story set to crunching riffs, but this is still an understated end to an album that fulfils its own criteria without feeling the need to develop too much.

THIS ALBUM IS MOSTLY MADE UP OF...

WORDS: PAUL TRAVERS

REVIEWS

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

PRONG
ZERO DAYS *(STEAMHAMMER/SPV)*

KKK

TAKE A GOOD OLD-FASHIONED POWER TRIP WITH LONG-LIVED POST-METAL TRIO

A PIONEER of the early '90s crossover metal scene, Prong are among several influential bands that never quite reaped any major rewards for themselves. It is, however, encouraging to see they're still around and still shouting, with gritted teeth, through indignant, thrash-borne metal. Only frontman Tommy Victor remains from the early days, but in songs such as Off The Grid, Interbeing and the title-track, he sounds as multi-toned and versatile as ever. What was once genre-bending now sounds old-school – in some ways it's dated, but in others it's refreshingly honest. The Whispers is enjoyably melodic, and when it gets out of third gear it burns holes just as metal was meant to. Prong is music from a different time, but they're worth stopping the clock for.

DOWNLOAD: Off The Grid.
FOR FANS OF: Fear Factory, Anthrax.
STEVE BEEBEE

MAKE THEM SUFFER
WORLDS APART *(RISE)*

KK

AUSTRALIAN METALCORE MAKERS GET STUCK IN PURGATORY ON ALBUM THREE

MAKE THEM Suffer have always tried to ease the pain of the predictable death growls, plodding riffs and tightly-wound drumming that underpins most modern metalcore. That's a formula designed to make you bounce, not think, and the Australian quintet's use of keyboards and clean female vocals is the craft of a band interested in doing things differently. The problem is, the whole genre is beginning to sound dated and predictable now. On this, their third album, the songs are slower and moodier than before, but the only real surprise is what an awkward collision it often creates between styles. It's the sound of their musical planet's tectonic plates breaking apart, not a world of their own.

DOWNLOAD: Fireworks.
FOR FANS OF: The Devil Wears Prada, The Black Dahlia Murder.
ALISTAIR LAWRENCE

LESS ART
STRANGLED LIGHT *(GILEAD MEDIA/'DRY COUGH')*

KKKK

POST-HARDCORE SUPERGROUP PACK A DEBUT OF BUMMERS FOR YOUR SUMMER

COMING AT you from the school of hard knocks (ie the California post-hardcore scene), Less Art style themselves as "post-hardcore for post-youths". Given they consist of members of scene veterans Thrice and Kowloon Walled City, it's an accurate description, but a throwaway one that belittles the heavy truths within Strangled Light. Optimism As Survival has Mike Minnick howling '*I'm too curious to kill myself / Everything passes, even doubt*,' with an optimism borne of necessity rather than naivety. On the other hand, its counterpart Pessimism As Denial unfolds like an existential crisis plugged into an amplifier, breaking down to the bitter conclusion, '*This system doesn't work!*' If you prefer your summers spent cursing the sun, this is the album for you.

DOWNLOAD: Wandering Ghost.
FOR FANS OF: Thrice, Every Time I Die.
JAMES MACKINNON

LYRIC OF THE WEEK

'Coming down slowly / Watching the water rise and fall again.' You know when you get into the bath and you're not sure if you made the water too hot so you're really slow getting in, in case you turn into person-soup? Tigers Jaw do.

BAND: Tigers Jaw
SONG: Escape Plan
ALBUM: Spin

SLEEVE OF THE WEEK

Did Satyricon mainman Satyr quickly doodle this in two minutes as he was heading out to catch a train? Nope, this is actually the work of revered Norwegian artist Edvard 'The Scream' Munch. Presumably as he was heading out to catch a train…

VIDEO OF THE WEEK

GLOOM BOYS, WATERPARKS

Bloke wakes up, eats an orange without peeling it, then wishes he could join Waterparks on bass. Suddenly he's thrown into a weird initiation in which he's beaten up by old ladies, carried around, and has to eat a massive bowl of cereal with a ladle. So basically seeing if he can do the job, really.

JUICEBOXXX
FREAKED OUT AMERICAN LOSER *(DANGERBIRD)*

KKKK

U.S. PUNK-RAP NEWCOMER MIGHT JUST BE ROCK'S NEW CROSSOVER HERO

WHAT COUNTS as 'rock' music in 2017? It's a debate that could last forever, but with the likes of twenty one pilots, Lil Peep and Machine Gun Kelly bringing the rhymes to the riffs, it's clear that rock's scope is the broadest it's ever been. Milwaukee punk-rap artist Juiceboxxx is another one treading the line between the alternative and the mainstream, and with tunes as brilliant as those on Freaked Out American Loser, he's a welcome addition to the rock world. Mixing punk spirit and riffs with rapped vocals, this album contains some of the freshest sounds currently doing the rounds. Freaking Out mixes hip-hop with DIY attitude ('*I went from city to city / Fucking show to show*'), while the title-track is one of the standout songs of the year so far. Take a sip from Juiceboxxx's musical melting pot – it's delicious.

DOWNLOAD: Freaked Out American Loser.
FOR FANS OF: Beastie Boys, twenty one pilots, Machine Gun Kelly.
JAKE RICHARDSON

BELLEVUE DAYS
ROSEHILL *(KOBALT)*

KKK

MOODY BRIT ALT.ROCKERS SHOW HEART AND POTENTIAL ON NEW EP

CROYDON'S BELLEVUE Days are an earnest bunch. Across this EP's five tracks, frontman Alan Smith feels many things and does his best to make you feel them too. Occasionally, the lyrical execution is a little heavy-handed and the intensity they're going for slips into melodrama once too often, but that's brilliantly reined in by a band with a firm grasp on creating atmosphere with their instruments. Standout tracks Black Sheep Baby and Faith showcase this best, following up seductive passages with moments of very well-controlled chaos. This isn't the complete package just yet, but there's more than enough on show here to suggest that Bellevue Days could have a very bright future.

DOWNLOAD: Black Sheep Baby.
FOR FANS OF: Brand New, The Get Up Kids.
RYAN DE FREITAS

BYZANTINE
THE CICADA TREE *(METAL BLADE)*

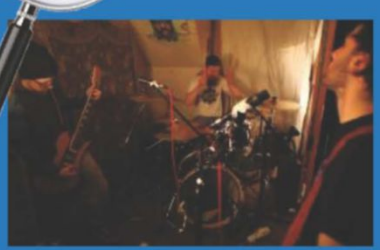
KKKK

TECH-METAL MAINSTAYS KEEP BRANCHING OUT ON SPRAWLING SIXTH ALBUM

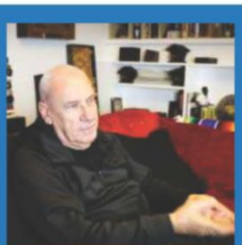
WHAT IS a cicada tree? Fuck knows. But the cicada swarm (a long-dormant locust) that infested Byzantine frontman Chris Ojeda's garden last year certainly seems to have given him food for thought. Appropriately, too, album six finds the West Virginian wrecking crew drawing up gallons of fresh inspiration from their expansive musical roots. There's the classic metal riffs and grooving gallop of opener New Ways To Bear Witness, sounding like the thick-necked progeny of Metallica and Pantera, for one. But even more interesting are their progressive fixations: Map Of The Creator, for example, showcases an ambient expanse that could've been nicked from Dream Theater before handbrake-turning into djent-inflected melo-death territory. Turns out those bugs bite!

DOWNLOAD: Vile Maxim.
FOR FANS OF: Strapping Young Lad, Gojira.
SAM LAW

SPOTLIGHT ON… THE DOOM DOC!



A DOCUMENTARY on doom you say? Right here – newbie director Connor Matheson's brilliant **THE DOOM DOC (KKKKK)** has raw, unflinching footage of a burgeoning, bludgeoning scene that's part-house parties, all riff. From the long, lingering shots of Sheffield at night to the cold reality of promoters trying to find a venue in time to host an ear-destroying all-dayer for doomheads, it's gritty stuff. The Steel City always had a bubbling doom underground of course, but following the likes



NEW TRACKS

1 THE ARMSTRONGS – IF THERE WAS EVER A TIME
That's Billie Joe, Tim and Joey Armstrong, together at last. Sounds as punk as you'd expect.

2 NECK DEEP – MOTION SICKNESS
Bringing you all the classic pop-punk sun of, um, Wrexham, this is like a summer holiday replayed in three minutes.

3 PVRIS – HALF
There's nothing 'half' about PVRIS' latest peek at their new album. One and a half, more like. Um.

4 ARCANE ROOTS – OFF THE FLOOR
'Challenging' is the word for Arcane Roots' new album. In a good way, like.

5 AVENGED SEVENFOLD – DOSE
How epic is the new A7X song? Well, it's got its own level in video game Dungeon Hunter 5. So, that much epic.

ABHORRENT DECIMATION

THE PARDONER *(PROSTHETIC)*

KKKK

HOMEGROWN EXTREME METAL MANIACS PROVE BIGGER DEFINITELY IS BETTER

THOUGH THEY appear to have acquired their moniker via a death metal band name generator, Abhorrent Decimation are actually one of the UK's more ambitious young dealers in dark and brutal metal. Stepping up their game following their decent 2015 debut, you can almost imagine them hanging a sign on the studio wall marked 'MORE!' They strictly adhere to this mission statement. With unrepentantly savage riffs delivered by the bucketload, a greater sense of dynamics and the savvy incorporation of piano, strings and drones, this is seriously epic stuff. That they wrap it up with the nine-plus minutes of the title-track – as gigantic as it is vicious *and* haunting – ensures that you do not forget this. Ever. Definitely a band to watch.

DOWNLOAD: The Pardoner.
FOR FANS OF: Whitechapel, Origin.
DAN SLESSOR

WREN

AUBURN RULE *(HOLY ROAR)*

KKK

LONDON-BASED SLUDGEBEASTS MAKE A WONDERFULLY NUANCED NOISE

PICTURE A pond. There's sunlight on the surface and at first sight it's beautiful. The water is murky, however, and between the surface and the bed of pure sludge beneath are undulating currents waiting to grab you and drag you down. And there's a monster in there as well. Despite the band's innocuous name and some gorgeously hypnotic swirls, Wren are far from harmless. This sounds like a sprawling journey into the heart of some personal darkness, complete with insistent, cyclical patterns and barking, verge-of-a-breakdown vocals. At only five songs this isn't a huge extension on previous EPs, but as those tracks span a glorious 40 minutes this is a debut full-length to be proud of.

DOWNLOAD: The Herd, Traverse.
FOR FANS OF: Neurosis, Pelican.
PAUL TRAVERS

of local crushers Ba'al, Archelon and Kurokuma around here makes the place seem all the more vital. The film extends its reach beyond Yorkshire borders, too, as interviews with a blissed-out-looking Slabdragger, lengthy anecdotes from original Black Sabbath drummer Bill Ward and some conventionally honest truth from Crowbar's Kirk Windstein make for a whirlwind of riffs, screams and passion. North-west sludge grapplers Conan are given ample screen time, too, trying to distil just what it is that makes a band want to play this damn slowly. What comes through most is the sheer drive that the doom scene has in the UK. Borrowing from the punk ideology of 'any space is a venue', there's sweaty pits galore in increasingly tight spots in Sheffield's dark and dingy corners. Filthy, but essential.

WORDS: MIKE SHIELDS

Slipknot

IOWA (ROADRUNNER, 2001)

HOW THE NINE BECAME ENGULFED IN TURMOIL WHILE RECORDING THE MOST VICIOUS ALBUM OF THEIR CAREER...

IMAGINE MAKING one of the greatest debuts in metal history and getting thrown into the eye of a storm, courting both love and fear at every turn. That's what life was like for Slipknot coming into their second studio album, Iowa. Instead of calming their rage and pandering to the masses, The Nine walked into Sound Image and Sound City Studios in LA's San Fernando Valley and let out some of the most ferocious noise to ever top the UK album charts.

Its anthems, including singles Left Behind and My Plague, were scathingly violent and chilling to the bone, rooted so deeply in death metal they even surprised A&R guru Monte Conner, the man who signed them to Roadrunner. It was a rollercoaster ride: tensions were high, personal problems were rife and things ended up going *disastrously* wrong in the studio. If any album nearly destroyed the 'Knot, it was Iowa...

IT FEELS AS IF IOWA'S HEAVINESS WAS LIKE YOU GOING TO WAR WITH THE SUCCESS OF SLIPKNOT'S DEBUT. IS THAT FAIR TO SAY?

CLOWN *(PERCUSSION)*: "It's an interesting concept when you think about it. We had our whole lives to write that first album, and then went out to support it, taking the whole world by surprise and going deep inside this black hole called Slipknot. We got told, 'You play here, this is the bus, here is your sound guy, this is the barricade and here's your stage...' And we went and did that for 18 months. When we came back home, it was like, 'Okay – we've seen what all of *you* do and we made it, so fuck you. We're Slipknot, this is what *we* do!' That was basically the philosophy."

NEARLY ALL OF YOU HAVE ADMITTED THIS WAS THE MOST DIFFICULT PERIOD FOR THE BAND...

"Iowa was a maniacal time. There were lots of drugs, lots of finding [ourselves], lots of fucking violence – it was pretty mean. I honestly don't know if Joey [Jordison, drums] and I looked at each other once onstage for that whole album cycle. *That's* how much hate that was there. But I feel people gravitate towards Iowa because it's really attached to this hemisphere of thinking about the reality we live in. Looking back at 2001, we came out with People = Shit because the world was violent. And we were telling the world how violent it was. It was like, 'Oh, people equals shit, we already know that...' and then all of a sudden 9/11 happened. We'd been fucking about instead, looking at the temperature of how bad we'd gotten. Unfortunately, some of the worst world tragedies happened. We were full of feelings of life *from* the brutality of the world [*We understand. Sort of – Ed*]."

IT CAN'T HAVE BEEN EASY SEEING COREY TAYLOR NAKED, BLEEDING AND VOMITING ON HIMSELF WHILE RECORDING THE TITLE-TRACK?

"We weren't talking... *No-one* was talking at that point. But I remember making sure I snuck into a corner of the live room when I heard Corey was singing that one. There was no camera, and I watched that motherfucker cut himself in real-life, right there. Not to record a track or make an album, he was *living* that song and his lyrics. Those words were about him, nothing to do with music lasting forever or people liking it. This was self-healing, sort of... I don't know what the fuck it was, but it was real and beautiful. He was absolutely fucking human and I liked that."

WAS IT ADMIRABLE OF PRODUCER ROSS ROBINSON TO HAVE HAD A SERIOUS BIKE ACCIDENT AND STILL COME BACK TO FINISH THE JOB?

"I don't really have any admiration for him. I don't think like that about *anyone*. The guy was an adrenaline junkie, he wouldn't have it any other way. He was pushing himself and training every day on this motorcycle, going absolutely crazy and doing flips – going nuts to make himself stronger for this Slipknot album. Then right at the end... *Boom*! He breaks his shit, lying there basically in tears. Back in the studio, he would be still there on the floor talking to Joey or Corey about doing something differently or what we should tread over. And I thought, 'That's right, motherfucker! Welcome to the 'Knot!'"

WORDS: AMIT SHARMA

"WE DIDN'T LOOK AT EACH OTHER. THERE WAS THAT MUCH HATE..."
CLOWN

K!LOBBER

MU$T HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

Oh, it's time to write Klobber again, is it? *Sharpens pencil* Where does the week go? Okay then, here goes…
$30 (£23) Allinmerch.com

Let's be clear: this page is pretty fun to do 'cause you get to write really silly shit. Check this out…
$15 (£11.50) Merchnow.com

Sausages sausages sausages sausages sausages sausages sausages sausages.
$24 (£18.39) Threadless.com

We literally just wrote the word sausages over and over again in your favourite rock magazine.
$16 (£12.26) Threadless.com

We've kind of been thinking of changing this page, though. Like, are you even reading this?
$19.92 (£15.26) Hottopic.com

Sausages sausages sausages sausages sausages sausages sausages sausages sausages sausages sausages sausages sausages sausages.
$12.45 (£9.54) Hottopic.com

Tell us at Feedback@kerrang.com if you're reading this, because it would really mean a lot to us. Honestly you have no idea.
£24.99 Grindstore.com

Sometimes we sit thinking of really funny stuff to write in these blurbs and it breaks our heart thinking nobody is reading it.
£14.99 Impericon.com

Like, we know this is just a page about T-shirts and stuff, but that doesn't mean we don't try our hardest to entertain you.
£13.99 Impericon.com

We're thinking this page should have less stuff on it. It's not like any of us are rolling in money, after all.
£12.99 Emp.co.uk

Forgive us if you're, like, the Prince of Monaco or something. In which case, lend us a tenner you posh bastard.
£29.99 Impericon.com

Maybe we should pick a different non-music subject to write about each week: video games, TV or whatever…
£16.49 Backstreetmerch.com

Maybe we should just showcase band T-shirts. And get a member of a band to model them or something?
£22 Specialistsubjectrecords.co.uk

Or maybe you just can't be arsed with Klobber anymore? There's nothing wrong with that. Every dog has its day, after all.
£22.99 Impericon.com

Don't know why we brought dogs into it. Dogs are awesome, aren't they? Loads better than people.
£15.33 Charlybliss.bandcamp.com

Except the horrible ones that bite old people. Those dogs aren't very nice. No, they're not very nice at all.
£19.99 Emp.co.uk

Basically what we're saying is: we'd really like your feedback as to what you think about this page. If it's time to change or whatever.
£28.99 Omerch.eu/shop

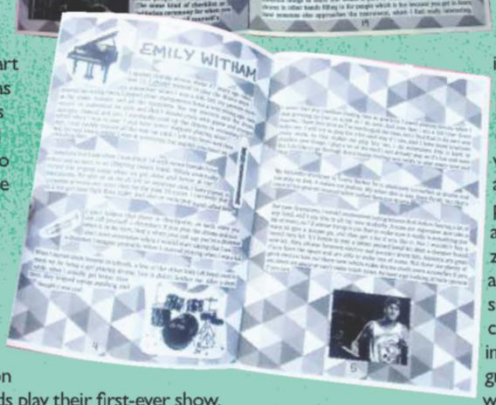
OUT IN THE STICKS

WE'RE SHINING A SPOTLIGHT ON OUR FAVE NEW FANZINE, A MUST-READ IF YOU'RE INTO BANGING THINGS LOUDLY…

THERE WE were, perusing the merch desk at Lemuria's London show at the Borderline the other week, whereupon we spotted fanzines on the merch desk. GET IN. YES. YES. YES. This was exciting! We love zines! Then, on picking up a copy of the excellent Out In The Sticks, a collection of wildly fascinating interviews with drummers in the current DIY punk scene, we thought it was deserving of delving into more thoroughly. Here's creator Jaca Freer to tell us more…

TELL US A BIT ABOUT WHAT YOU DO…

"I'm a drummer and percussionist who teaches drums in Brighton and plays in the DIY indie-pop-punk band Colour Me Wednesday. I also organise gigs and workshops as part of the Freer Ideas project that aims to demystify and diversify music so that more people can get involved in playing and learning. I was also part of the organising team for First Timers 2017 at DIY Space for London that saw 24 bands play their first-ever show. And now I make zines encouraging people to start playing instruments!"



HOW DID YOU COME TO MAKE THE ZINE?

"I grew up playing drums in bands and having lessons, so I had a long time to really get to know the instrument. Then when I started playing in the DIY punk scene, I really enjoyed the lax attitude towards being a 'great musician', but I did miss being able to talk to other drummers. I felt that if I showed that I knew too much about drum technique or theory that I would be seen as not being 'punk enough'. After a few great chats with other drummers at shows, though, I realised that a lot of drummers *did* want to learn more about their instrument and about other drummers. I started thinking of the geeky drum chats I'd like to have with other drummers and wrote down all the questions. That formed the basis of the zine."

AND HOW DID YOU SOURCE CONTRIBUTORS?

"For this first issue I just asked drummers I already knew. Some of them have been playing in UK punk bands for a long time; some are switching from guitar or bass to drums just to try it out; others have only been playing for a few months. The first issue of Out In The Sticks is specifically about the different ways these drummers started playing, hopefully showing that there's no single or correct way to get into playing drums. For future issues I'd love to hear from drummers I haven't met yet, so please get in touch if you want to be involved!"

WHAT DO YOU WANT TO ACHIEVE WITH THE ZINE?

"I want to create more space for people from the DIY scene who feel less confident talking about their instruments. I can see a huge gap between mainstream instrument magazines which only talk about very successful professional musicians and DIY punk zines that talk a lot about why DIY and supporting marginalised communities is important – which is great, don't get me wrong – but don't seem to get into the details of playing instruments. Stuff like how to get the sound you want from a guitar amp or how to set up a drum kit. Tom Tom Magazine and She Shreds do a great job of bridging this gap. I just want to take this even further, creating a DIY drumming culture and community that more people can relate to. Really, my ultimate goal is to help more people who haven't had the right kind of encouragement to start playing music and feel like it really is for them as well. So many people feel like music-making isn't for them because of their age, gender or race, but those things shouldn't be a barrier for anyone."

OUT IN THE STICKS ISSUE ONE IS AVAILABLE TO BUY AT ETSY.COM/UK/SHOP/QUEERARCANA AND FREERIDEAS.ORG. IT COSTS £3. BARGAIN.

GIGS

DON'T MISS

WSTR

SHARK-DIVING, TOUR FAILS AND QUESTIONABLE PRANKS. ALL IN A DAY'S WORK FOR THE LIVERPOOL POP-PUNKS...

HEY, SAMMY! YOU HAVE YOUR HEADLINE SHOW AT MARRS BAR AND THEN FAT LIP FESTIVAL COMING UP – PRESUMABLY YOU'RE EXCITED FOR BOTH?

SAMMY CLIFFORD (*VOCALS*): "Yeah, we always look forward to playing any shows, and we've not played one for a while. The last one was Slam Dunk, and we've been working on writing and demoing new stuff since then, so we haven't played shows."

WHAT SHOULD PEOPLE COMING TO SEE WSTR EXPECT?

"A hell of a lot of energy! We've not actually headlined the new stuff yet – we've played festivals and support slots – so it'll be exciting to play a chunkier set. We're going to have a lot of fun playing those songs, and maybe a few extra ones people haven't heard live yet."

HAS FESTIVAL SEASON BEEN GOOD TO YOU SO FAR THIS YEAR?

"To be honest, we've not been that active on the show front since we've been writing a lot. But after these shows we head out to Australia with With Confidence and Seaway. We've never been there before and neither have Seaway, so it should be fun. Then we come back and do Reading & Leeds. We love playing festivals, it's different for us, and we like the contrast."

HAVE YOU HAD ANY NOTABLE TRIUMPHANT ROCKSTAR MOMENTS OR COMEDY FAILS AT FESTIVALS YOU'VE PLAYED?

"Triumphant rockstar moments? I don't think I've ever had one of them in my life (*laughs*)! But triumphant *fails*, that's usually what happens to our guitarist, Swifty. The first year at Slam Dunk we had to get to where they were doing press, so our tour manager was taking us there and the room was packed, and he was trying to rush us through. We had to jump over this barrier, and in front of everyone, Swifty's pants got caught on it and he was hanging upside-down by his pants! At Slam Dunk he also got fed a cat food sandwich. He didn't know, and he enjoyed it for ages. Until he found out what it was he loved it! I probably have had some fails of my own but none come to mind as fast as those ones!"

> ***"OUR GUITARIST GOT FED A CAT FOOD SANDWICH AND ENJOYED IT!"***
> **SAMMY CLIFFORD**

ERR... DELICIOUS. DO YOU LIKE TO PRANK OTHER BANDS MUCH?

"Us and Trash Boat have a bit of friendly beef going on – mainly just turning things upside-down in their dressing room. It was actually them who fed Swifty the cat food sandwich."

YOU MENTIONED GOING OFF TO AUSTRALIA – ARE YOU GOING TO BE OKAY WITH THE WILDLIFE OVER THERE? THE BIG SPIDERS AND SNAKES AND CROCODILES?

"I don't like spiders, but crocodiles, yeah. Well, I say that now, but if I saw one face to face I might change my tune! I did want to go into a shark cage, but I saw a trailer of a movie coming out about people getting trapped in one, and that put me off a bit – but I'm still gonna do it!"

YIKES! AND ONCE YOU GET HOME, ARE YOU GOING BACK TO WRITING?

"Yeah, we're going back to writing, but we have actually got stuff coming up. It's all stuff that we haven't announced yet and is still up in the air – and I've gotten in trouble before saying we're doing something and it'll get printed, and then we don't end up doing it, so I can't say anything!"

DATES: Worcester Marrs Bar July 28, Fat Lip Festival @ Bristol Bierkeller + The Lanes 29, Reading Festival @ Richfield Avenue August 25, Leeds Festival @ Bramham Park 26, London Borderline October 19.

WORDS: DAN SLESSOR **PHOTO:** IAN COLLINS

YOUR WEEK!

KERRANG! DAY JULY 26

BIRMINGHAM Oceans Ate Alaska (Mama Roux's)
GLASGOW Acid King (Audio)
GUILDFORD Hayseed Dixie (Boileroom)
LEEDS ArnoCorps (Temple Of Boom)
MILTON KEYNES Allusondrugs (Craufurd Arms)
ST ALBANS Big Spring (Horn)

THURSDAY JULY 27

BIRMINGHAM Milk Teeth, Employed To Serve, Wallflower (Flapper)
BIRMINGHAM UFO (Town Hall)
BRIDGEND SHVPES, When We Were Wolves (Hobos)
CARDIFF Skating Polly, Hands Of Gretel, Think Pretty (Moon)
LONDON Acid King (Black Heart, Camden)
LONDON Grumble Bee (St Pancras Old Church)
LONDON Hayseed Dixie (Under The Bridge, Fulham)
SHEFFIELD ArnoCorps (Corporation)

FRIDAY JULY 28

BLACKBURN UFO (King George's Hall)
BRIDGWATER Emp!re (Cobblestones)
HOLMFIRTH Black Star Riders (Picturedrome)
HULL Gary Numan (Welly Club)
LONDON August Burns Red (Underworld, Camden)
MAIDSTONE Saxon, Y&T, Last In Line, Graham Bonnet (Mote Avenue @Ramblin Man Fair)
MANCHESTER Borders, Black Coast (Satans Hollow)
MANCHESTER Milk Teeth, Employed To Serve, Wallflower (Star & Garter)
MILTON KEYNES Lionize (Craufurd Arms)
PERRANPORTH Feeder (Watering Hole)
WORCESTER WSTR (Marrs Bar)

SATURDAY JULY 29

BRISTOL August Burns Red (Fleece)
BRISTOL Young Guns, ROAM, Blood Youth, WSTR, DEAD!, SHVPES, Straight Lines, Sweet Little Machine, Home Wrecked, High Down, Devil Sold His Soul, Feed The Rhino, As Lions, Carcer City, Holding Absence, Emp!re, Foes, Continents, All Ears Avow, As Flames Rise, Greywind, Grumble Bee, Beyond Recall, Syren City, Montroze, Luke Rainsford (Fat Lip Festival @ Bierkeller)
BOURNEMOUTH Martyr Defiled (Anvil)
FROME UFO (Cheese And Grain)
LONDON ArnoCorps (Underworld, Camden)
MAIDSTONE Extreme, Black Star Riders, Dokken, Glenn Hughes, Reef, Steve Harris British Lion, Toseland, JJ Nichols, Rival Sons, Scorpion Child, Vintage Caravan, The Kyle Gass Band, The Picture Books, Lionize, Dirty Thrills, Kenny Wayne Shepherd, Dan Baird, Steve 'n' Seagulls, Ghoultown, Whiskey Dick, Jessica Lynn, Caitlin Koch, Broken Witt Rebels, Bad Touch, The Nile Deltas, Screaming Eagles, Trucker Diablo, Aaron Buchanan And The Cult Classics, Wayward Songs, Xander And The Peace Pirates (Ramblin Man Fair @ Mote Avenue)
MANCHESTER Energy, Miss Vincent (Satans Hollow)
SHEFFIELD Milk Teeth, Employed To Serve, Wallflower (Plug)

SUNDAY JULY 30

BIRMINGHAM Lionize (Flapper)
BRIGHTON Holding Absence (Green Door Store)
LIVERPOOL Energy, Miss Vincent (Arts Club Loft)
LONDON Queen Kwong (Lexington, Islington)
MAIDSTONE ZZ Top, UFO, Supersonic Blues Machine, Monster Truck, Blues Pills, Stone Broken, Devin Townsend Project, Magnum, Focus, Martin Turner Ex Wishbone Ash, Iamthemorning, The Gift, Joanne Shaw Taylor, Quireboys, Tylar Bryant, Aaron Keylock, Big Boy Bloater, Blackwater Conspiracy, Kris Barras, Wild Lies, SKAM, Fallen State, Killit, Knock Out Kaine (Ramblin Man Fair @ Mote Avenue)
MANCHESTER August Burns Red (Sound Control)
PLYMOUTH SHVPES, When We Were Wolves (Underground)

MONDAY JULY 31

BIRMINGHAM Energy, Miss Vincent (Sunflower Lounge)
LEEDS Milk Teeth, Employed To Serve, Wallflower (Key Club)
LONDON August Burns Red (Underworld, Camden)
MANCHESTER Lionize (Rebellion)

TUESDAY AUGUST 01

BRISTOL Teenage Bottlerocket, Red Light Rebels (Exchange)
GLASGOW Energy, Miss Vincent (Audio)
GLASGOW Lionize (O2 ABC2 Glasgow)
LONDON Bad Religion (O2 Forum Kentish Town)
NEWCASTLE Steve Harris British Lion (Riverside)

RIDER OF THE WEEK

ARTIST: Marilyn Manson

A disappointingly normal set of orders from the God of Fuck. Water, tea, fruit and cheese? Oh well...

MARILYN MANSON

24 x 500ml bottles of Evian water
24 x 355ml bottles of assorted imported beer (no Heineken)
1 x 750ml bottle of Ketel One vodka
2 x 750ml bottles of fine red table wine (Merlot, Cabernet Sauvignon)
6 x bottles of imported light beer
12 x 355ml cans of Coca Cola
6 x 355ml cans of Diet Coke
12 x 32oz bottles of Gatorade (6 x grape, 3 x fruit punch, 3 x orange ice)
Tea set-up for 8 people with tea bags, lemon, sugar and honey
1 x 16oz block of extra sharp cheddar
1 x 16oz block of Swiss smoked Gouda
1 x 252g stick of Genoa dry beef
1 x bag of Ruffles potato chips
Ranch dip
1 x tin of Altoids – tangerine flavour
1 x tray of assorted crackers
1 x fresh veggie tray for 10 people
1 x fresh fruit tray for 10 people
2 x 4oz bags of original Jack Link's tender beef nuggets

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

FIGHTKLUB! DEFTONES VS BIFFY CLYRO

KERRANG! TV – JULY 26, 6PM

Warning: the riffs on this show will be so huge, aliens living a bazillion light years away will show up at your house and tell you to turn it down...

WATCH A DAY TO REMEMBER PERFORM LIVE AT THE 2017 ESPN X GAMES

YOUTUBE.COM

X Games is essentially the extreme sports Olympics, of course. So, an event this dangerous needs to be partnered with something just as gnarly. ADTR had the honour of kicking things off, even walking away with a gold medal in circle-pitting. Not bad, eh?

TOTAL PARTY! RIOT ON THE DANCEFLOOR: TOP 50

KERRANG! TV – JULY 29, 7PM

These tracks are so furiously bombastic, you'll be moving everything into storage so you can turn your house into one sweet rock dancefloor. Just make sure you warn the neighbours: you don't want Betty at number 47 calling the cops.

MY FIRST GIG

WHO: THE BEAT, THE GREEK THEATER, BERKELEY, 1981

THE MUSIC MAESTRO AND GOLDFINGER LINCHPIN'S FIRST-EVER ENCOUNTER OF MUSIC SOUNDS LIKE A HIGH SCHOOL MOVIE...

JOHN FELDMANN, GOLDFINGER

"My friend Chris Cayton was my biggest musical influence [*and subject of the Goldfinger song Chris Cayton – Ska-punk Ed*]. He was four years older than me and he was friends with Social Distortion, he'd toured with 7 Seconds and he introduced me to punk and ska. I remember hearing Mirror In The Bathroom and I knew I needed to see the band play live.

"My parents were fine with it, some older guys drove us and it was all very safe. It was a magical experience for me. I was a freshman in high school and this girl that was a year older than me, she was a sophomore at school, she came over and started talking to me. She was wearing a Beat T-shirt with the arms cut off and she was dressed like the 2 Tone black-and-white ska girl with the checkerboard and the miniskirt. She was so cute and it was the first time I'd been able to even talk to a girl.

"It was a full moon, the stars were out and it was a warm summer night. It was magical and I still associate ska music with me coming of age as a teenager and discovering music. It ultimately changed my life and set me on the path of working with all the bands I have as a producer and playing in my own band as well. It made me fall deeply in love with music, but I think it was probably when I saw Social Distortion that I first thought, 'Hey, I can do this...'"

WORDS: PAUL TRAVERS PHOTO: GETTY

MY VENUE

TWICE DEAD RECORDS

JERSEY

WATERSPLASH/GREEN ROOSTER/ST. JAMES' WINE BAR

CHRIS DAY & SORAYA ZADAL, OWNERS

HEY! COULD YOU TELL US THE HISTORY OF YOUR COMPANY, TWICE DEAD RECORDS?

CHRIS DAY: "I originally started Twice Dead Records in 2012 as an independent label to provide a facility for local alternative bands to record and put their music out. As a musician myself playing in Jersey bands, I knew that shows were starting to become few and far between."

SORAYA ZADAL: "It was early in 2014 and we were venting our frustrations about the state of the local music scene and its lack of venues and diversity."

CHRIS: "We wanted to be able to help local music acts, as well as giving people a chance to see well-established bands come over and play in an affordable environment."

WE'VE SEEN THAT YOU USE MORE THAN ONE VENUE – TELL US A BIT ABOUT THEM...

CHRIS: "We now have three locations that we currently use. We've the Green Rooster, which is a cosy little pub venue and one where we put local bands on. There's St James' Wine Bar, which is now the only venue we have in town for larger shows. In fact, we put Witchsorrow [starring Kerrang! Associate Editor Nick Ruskell] on in there last summer."

SORAYA: "We are also lucky enough to be able to use one of our favourite venues, called the Watersplash, which is out in the west of the island and located on a beach."

BEING AWAY FROM MAINLAND BRITAIN, HOW HARD CAN IT BE TO GET BANDS TO PLAY?

SORAYA: "It hasn't been without its struggles. When we have to deal with agents, I think they are less enthusiastic in dealing with smaller promoters sometimes. It seems to be difficult to get an agent on side from day one when you aren't as established as what they're used to dealing with."

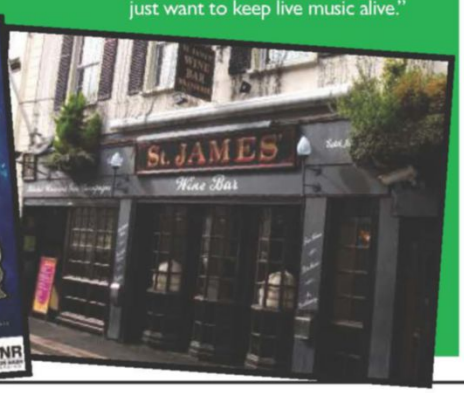
CHRIS: "Yeah, flights can be compromised by the smallest of weather changes, so that's always a concern, and the boats are even worse. Plus, paying out for flights – with instruments – and hotels in advance for every gig is no small undertaking. We aren't a profiting venture, so every penny we manage to pull back goes straight into booking the next show."

AND WHAT HAVE BEEN THE BEST ROCK GIGS TO HAPPEN?

SORAYA: "My personal favourite had to be Akercocke. Both of us are big fans, so to be able to pull that off was pretty awesome!"

FINALLY, WHAT PLANS ARE IN PLACE FOR THE FUTURE?

CHRIS: "We'd really like to keep Twice Dead running strong and are hoping to be able to put on bigger and bigger events, but basically, we just want to keep live music alive."



BOOKING NOW

AIRBOURNE
O2 Academy Bristol November 11, O2 Academy Glasgow 13, Manchester Academy 14, London Roundhouse Camden 15, Norwich UEA 18, O2 Academy Oxford 19, O2 Academy Sheffield 20, Nottingham Rock City 22.

ALTER BRIDGE
London Royal Albert Hall October 2 – 3, Edinburgh Usher Hall October 5, Dublin Olympia 7, Belfast Ulster Hall 8.

AMERICAN FOOTBALL
Brighton Concorde 2 September 1, Manchester Albert Hall 2, Edinburgh Summerhall 3, Dublin Button Factory 4.

ANDREW W.K.
Portsmouth Wedgewood Rooms November 9, London O2 Forum Kentish Town 10, Cardiff Great Hall 11, Norwich Waterfront 12, O2 Ritz Manchester 13, Glasgow Garage 14, O2 Academy2 Birmingham 15.

AND SO I WATCH YOU FROM AFAR
London Camden KOKO November 23, Manchester Academy II 24, Glasgow Oran Mor 25, Bristol Thekla 26.

ARCANE ROOTS
London King's Cross Scala October 5, Wolverhampton Slade Rooms 6, Manchester Academy III 7, Glasgow King Tut's 8, Belfast Empire Music Hall 9, Dublin Whelan's 11, Liverpool Arts Club 13, Brighton Haunt 14, Bristol Fleece 15.

ARCTANGENT
Line-up: Explosions In The Sky, Converge, Tesseract, SikTh, Employed To Serve, Devil Sold His Soul and more! Bristol Fernhill Farm August 17 – 19.

BAD RELIGION
London O2 Forum Kentish Town August 1, O2 Academy Bristol 2.

BLOODSTOCK FESTIVAL
Line-up: Amon Amarth, Megadeth, Ghost, Blind Guardian, Testament, Possessed, Hatebreed, Hell, Whitechapel, Decapitated, Skindred and more! Derbyshire Catton Park August 10 – 13.

COUNTERPARTS
Brighton Patterns November 11, Cardiff Clwb Ifor Bach 12, Doncaster Vintage Bar 13, Nottingham Rescue Rooms 14, Glasgow G2 15, Manchester Rebellion 16, Newcastle Think Tank? 17, London Dome Tufnell Park 18, Southampton Joiners 19. Support: Polar, Napoleon.

CREEPER
O2 ABC Glasgow December 3, O2 Institute Birmingham 4, Bristol Trinity 5, London O2 Shepherd's Bush Empire 7, Manchester Albert Hall 9, O2 Guildhall Southampton 10. Support: Can't Swim, Microwave, Nervus.

DAMNATION FESTIVAL
Line-up: Dying Fetus, Warning, Nordic Giants, Gatecreeper. Leeds University Union November 4.

THE DAMNED
O2 Academy Newcastle January 26, 2018, Dundee Caird Hall 27, O2 Academy Glasgow 28, O2 Academy Leeds 30, Manchester Academy 31, O2 Academy Birmingham February 1, O2 Academy Leicester 3, Nottingham Rock City 4, Folkestone Leas Cliff Hall 6, Southend Cliffs Pavilion 7, Cardiff Great Hall 9, O2 Academy Bristol 10, O2 Academy Bournemouth 11, O2 Guildhall Southampton 13, Bexhill De La Warr Pavilion 14, London O2 Forum Kentish Town 17.

THE DARKNESS
O2 Guildhall Southampton November 23, Manchester Academy 24, Blackburn King George's Hall 25, O2 Academy Leeds 27, O2 Academy Newcastle 28, O2 Academy Glasgow 29, Stoke Victoria Hall December 1, Nottingham Rock City 2, Norwich UEA 3, Guildford G Live 5, Margate Winter Gardens 6, Southend Cliffs Pavilion 7, O2 Academy Birmingham 9, London Eventim Apollo Hammersmith 10, Brighton Dome 11, Cardiff St David's Hall 13, Bristol Colston Hall 14.

DEAF HAVANA
Brighton Concorde 2 November 9, Southampton Engine Rooms 10, Cambridge Junction 12, Bath Komedia 13, Coventry Kasbah 14, Leeds Beckett University 15, Nottingham Rock City 17, O2 Academy Liverpool 18, Aberdeen Garage 20, Edinburgh Queen's Hall 21, Newcastle Northumbria University 22, Cardiff Y Plas 24, Exeter Lemon Grove 25. Support: Black Foxxes, Decade.

DIET CIG
Nottingham Rough Trade October 13, Lancaster Library 14, Manchester Soup Kitchen 16, Edinburgh Snealy Pete's 17, Glasgow Broadcast 18, Leeds Headrow House 19, Cambridge Portland Arms 23, London Moth Club 25, Brighton Hope & Ruin 26.

DON BROCO
London Alexandra Palace November 11.

DRAGONFORCE
Glasgow Garage October 4, Newcastle Riverside 5, York Fibbers 6, Sheffield Corporation 7, Manchester Sound Control 8, O2 Academy2 Birmingham 11, Cardiff Globe 12, London Camden Electric Ballroom 13, Portsmouth Wedgewood Rooms 14, Tunbridge Wells Forum 15.

ELECTRIC WIZARD
Bristol Bierkeller August 17, Nottingham Rescue Rooms 18, Newcastle Riverside 19. Support: Angel Witch, Riddles.

EMP PERSISTENCE TOUR
Line-up: Hatebreed, Madball, Terror, Power Trip, Broken Teeth, Insanity Alert. London O2 Forum Kentish Town January 28, 2018.

ENTER SHIKARI
Liverpool Echo Arena November 16, Cardiff Motorpoint Arena 17, Nottingham Motorpoint Arena 18, Newcastle Metro Radio Arena 19, Manchester Victoria Warehouse 21, Brighton Centre 22, Birmingham Barclaycard Arena 24, London Alexandra Palace 25. Support: Lower Than Atlantis, Astroid Boys.

EVERY TIME I DIE
Newcastle Riverside November 11, Aberdeen Tunnels 12, Glasgow Garage 13, Dublin Opium 14, Nottingham Rescue Rooms 15, London Camden KOKO 24, Brighton Concorde II 25, Bristol Bierkeller 26, O2 Institute2 Birmingham 27, Manchester Academy2 28. Support: Comeback Kid (except 11 – 15), Knocked Loose, Higher Power.

THE FLATLINERS
Brighton Hope October 12, Southampton Joiners 13, Bristol Exchange 14, Manchester Rebellion 15, Newcastle Think Tank? 17, Glasgow Stereo 18, Leeds Brudenell Social Club 19, Nottingham Bodega 20, London Boston Music Rooms 21, Kingston Fighting Cocks 22.

FIREBALL FUELLING THE FIRE TOUR 2017
Line-up: Reel Big Fish, Anti-Flag, Mad Caddies, Sweet Little Machine. O2 Ritz Manchester October 11, O2 Academy Bristol 12, O2 Academy Leicester 13, O2 Academy Leeds 15, London O2 Forum Kentish Town 16 – 17, O2 Academy Newcastle 18, O2 Academy Glasgow 19, O2 Academy Liverpool 20, O2 Academy Sheffield 21.

FIVE FINGER DEATH PUNCH
Birmingham Barclaycard Arena December 17, Glasgow SSE Hydro Arena 18, Leeds First Direct Arena 20, London SSE Arena, Wembley 21. Support: In Flames, Of Mice & Men.

FOO FIGHTERS
London O2 Arena September 19.

FOZZY
O2 Academy2 Birmingham October 27, Dublin Tivoli 28, Belfast Limelight II 29, Chester Live Rooms 31, Manchester Waterfront November 1, London O2 Academy Islington 2, Sheffield Corporation 3, Glasgow Garage 4, Newcastle Riverside 5.

FRANK CARTER & THE RATTLESNAKES
O2 Academy Bristol December 1, O2 Institute Birmingham 2, O2 Ritz Manchester 3, O2 ABC Glasgow 5, Nottingham Rock City 6, Norwich UEA 7, London O2 Academy Brixton 8. Support: Basement.

GOOD CHARLOTTE
O2 Guildhall Southampton November 27, Nottingham Rock City 28, Glasgow Barrowlands 30, O2 Academy Birmingham December 1, Manchester Academy 2, London O2 Academy Brixton 3.

HIM
Glasgow Barrowlands December 14, Nottingham Rock City 15, Manchester Academy 16, London Camden Roundhouse 17 – 19.

IN HEARTS WAKE
Norwich Waterfront Studio October 3, Birmingham Asylum 4, Cardiff Clwb Ifor Bach 5, London Underworld Camden 6, Southampton Joiners 7, Leeds Key Club 8, Newcastle Think Tank? 10, Glasgow Attic 11, Manchester Sound Control 12, Nottingham Rescue Rooms 13. Support: Gideon, Silent Screams.

INSANE CLOWN POSSE
O2 Academy Leeds November 13, O2 Academy Newcastle 14, O2 ABC Glasgow 15, O2 Academy

JUST ANNOUNCED

PHOTO: GETTY

BRAWLERS
Brighton Green Door Store September 5, London Assembly 6, Birmingham Subside 7, Worksop Frog 8, Chester L2 9, Leeds Nation Of Shopkeepers 14, Leicester Shed 15. Support: The Family, WACO.

CITIZEN
Manchester Deaf Institute October 3, Nottingham Bodega 4, London Bush Hall 5. Support: Honey Lung.

CHON
Nottingham Rock City Basement October 12, Guildford Boileroom 13, Leeds Brudenell Social Club 14, Brighton Sticky Mike's Frog Bar 15, London Garage 16, Bristol Fleece 17, O2 Institute Birmingham 18, Manchester Rebellion 19, Glasgow Stereo 20.

DINOSAUR JR.
Glasgow Art School December 10 – 11, London Roundhouse 13, Manchester Gorilla 14 – 17.

DON BROCO
Support added: State Champs, Counterfeit.

FANGCLUB
Glasgow Stereo September 5, Edinburgh Mash House 6, Newcastle Think Tank? 7, Leeds Brudenell Games Room 8, Manchester Fallow Cafe 9, Nottingham Bodega 11, Birmingham Sunflower 12, Oxford Cellar 13, Reading Purple Turtle 14, London Thousand Island 15, Brighton Joker 16.

MARMOZETS
Newcastle Think Tank? August 17, Sheffield Plug 18, Liverpool Arts Club 19, O2 Academy2 Oxford 21, Brighton Haunt 22, London Borderline 23, Cardiff Clwb Ifor Bach 24. Support: Blackwaters, Strange Bones (select dates).

NAILS
Glasgow Cathouse November 3, London Underworld Camden 5.

NORTHLANE
London Electric Ballroom Camden November 25, Manchester Academy II 26, Glasgow Garage 27, O2 Academy2 Birmingham 28, Leeds Stylus 29, Bristol Marble Factory 30, Nottingham Rescue Rooms December 1. Support: Erra, Invent Animate, Ocean Grove.

FRANK IERO AND THE PATIENCE

Newcastle University September 20, Liverpool Arts Club 21, Leeds Key Club 22, Manchester Academy III 24, Brighton Concorde2 25, Bristol Fleece 26, London Dome Tufnell Park 27, Cardiff Globe October 8, Norwich Waterfront 9, Edinburgh La Belle Angele 11, Aberdeen Garage 12, Glasgow Garage 13, Sheffield Plug 15, Nottingham Rescue Rooms 16, Colchester Arts Centre 17, Portsmouth Wedgewood Rooms 18, Wolverhampton 19, Aldershot West End Centre 20. Support: Dave Hause, The Homeless Gospel Choir, Paceshifters.

Bristol 16, O2 Ritz Manchester 17, O2 Institute Birmingham 18, London O2 Forum Kentish Town 19. Support: Mushroomhead.

KATAKLYSM
London O2 Academy Islington October 10. Support: Graveworm.

KERRANG! RADIO FRESH BLOOD SHOW
Line-up: WSTR, Grumble Bee, Hey Charlie. London Borderline October 19.

KORN
London O2 Academy Brixton August 23.

LIFE OF AGONY
Norwich Waterfront September 15, Manchester Gorilla 16, Nottingham Rescue Rooms 18, Newcastle Northumbria Institute 19, Glasgow Garage 20, O2 Institute Birmingham 21, London Electric Ballroom Camden 23.

LOATHE
Northampton Lab August 23, Hull O'Rileys 24, Newcastle Jumpin Jacks 25, Glasgow Audio 26, Nottingham Maze 28, Birmingham Flapper 29, Bristol Exchange 30, Swansea Scene 31, Plymouth Underground September 1, Bournemouth Anvil 2, Basingstoke Sanctuary 3, London Our Black Heart Camden 4, Brighton Hope & Ruin 5. Support: Harbinger.

MACHINE GUN KELLY
O2 Academy Birmingham September 22, London O2 Academy Brixton 23, O2 Academy Leeds 24, O2 Academy Newcastle 26, O2 Academy Glasgow 27, O2 Ritz Manchester 28, Nottingham Rock City 29, O2 Academy Bristol 30.

THE MAINE
Glasgow King Tut's September 10, Leeds Stylus 11, Nottingham Rescue Rooms 12, Bristol Thekla 14, London KOKO Camden 15, Manchester Club Academy 16, O2 Institute2 Birmingham 17, Brighton Haunt 18. Support: Night Riots, The Technicolours.

MARILYN MANSON
O2 Apollo Manchester December 4, O2 Academy Glasgow 5, Wolverhampton Civic Hall 6, Newport Centre 8, London SSE Arena, Wembley 9.

MASTODON
Cardiff Great Hall December 2, Wolverhampton Civic Hall 4, Nottingham Rock City 5, Newcastle Northumbria Uni 6, Glasgow Barrowlands 7, Manchester Academy 9, London O2 Academy Brixton 10.

MAYDAY PARADE
Nottingham Rock City September 18, Leeds Stylus 19, O2 ABC Glasgow 21, Manchester Academy 22, O2 Institute Birmingham 23, O2 Academy Oxford 25, Cambridge Junction 26, Brighton Concorde 2 27, Southampton Engine Rooms 28, O2 Academy Bristol 29, London O2 Forum Kentish Town 30. Support: With Confidence, All Get Out, Waterparks.

METALLICA
London O2 Arena October 22 and 24, Glasgow SSE Hydro 26, Manchester Arena 28, Birmingham Genting Arena 30. Support: Kvelertak.

MILK TEETH
Nottingham Bodega August 1, Norwich Epic Studios 2, Southampton Joiners 3, London Borderline. Support: Employed To Serve, Wallflower.

MOTIONLESS IN WHITE
Southampton Engine Rooms January 18, 2018, O2 Academy Bristol 19, Leeds Stylus 20, Glasgow Garage 22, Newcastle Riverside 23, London KOKO Camden 25, O2 Institute Birmingham 26, O2 Ritz Manchester 27, Norwich Waterfront 28.

MUSE
Belfast Boucher Road Playing Fields August 23. Support: Biffy Clyro, Nothing But Thieves, Fangclub.

MUTATION
Leeds Brudenell Social Club October 27, Manchester Deaf Institute 29, Glasgow Stereo 30, Newcastle Riverside 31, London Underworld Camden November 1, Cardiff Globe 2, Brighton Sticky Mike's Frog Bar 3.

NECK DEEP
O2 Academy Newcastle October 7, O2 Academy Glasgow 8, Nottingham Rock City 9, Norwich UEA 11, Cardiff Great Hall 12, London O2 Academy Brixton 13, O2 Apollo Manchester 14. Support: As It Is, Real Friends, Woes.

NEW FOUND GLORY
Cardiff Tramshed September 20, O2 Academy Oxford 21, Norwich UEA 22, London O2 Forum Kentish Town 23, Portsmouth Pyramids 25, O2 ABC Glasgow 27, O2 Academy Newcastle 28, Manchester Academy 29, O2 Academy Birmingham 30, O2 Academy Leeds October 2, Nottingham Rock City 3, O2 Academy Bristol 5, London O2 Forum Kentish Town 6, London Camden Electric Ballroom 7, London Camden Underworld 8. Support: ROAM.

NOTHING BUT THIEVES
O2 Academy Newcastle November 5, O2 Academy Glasgow 7, Manchester Albert Hall 8, Nottingham Rock City 10, O2 Academy Liverpool 11, O2 Academy Bristol 13, Norwich UEA 14, O2 Guildhall Southampton 15, London Camden Roundhouse 17. Support: Darlia, July Talk.

NOTHING MORE
London Dingwalls December 6, O2 Institute3 Birmingham 8, Glasgow Cathouse 9, Manchester Sound Control 10.

OPETH
O2 Ritz Manchester November 15, Glasgow Barrowlands 16, Belfast Limelight 17, Dublin Academy 18, Nottingham Rock City 19, O2 Academy Bristol 21, O2 Institute Birmingham 22. Support: Enslaved.

PAPA ROACH
O2 Academy Birmingham October 5, Nottingham Rock City 6, O2 Academy Glasgow 7, London O2 Academy Brixton 10, O2 Apollo Manchester 11.

PLACEBO
Edinburgh Usher Hall October 7, Dundee Caird Hall 8, Doncaster Dome 10, Blackpool Empress Ballroom 11, Reading Rivermead 13, Cardiff Motorpoint Arena 14, Portsmouth Guildhall 16, Swindon Oasis 17, Plymouth Pavilions 20, Wolverhampton Civic Hall 21, London O2 Academy Brixton 23.

PVRIS
O2 Academy Bristol November 22, O2 Academy Birmingham 23, O2 Academy Glasgow 27, O2 Apollo Manchester 28, London O2 Academy Brixton 30.

QUEENS OF THE STONE AGE
London SSE Arena Wembley November 18. Manchester Arena 19, 21 London O2 Arena 21, Edinburgh Usher Hall 23, Dublin 3Arena 24.

READING & LEEDS FESTIVAL
Line-up: Muse, At The Drive In, Architects, Against The Current, The Amity Affliction, Korn, Marmozets, You Me At Six, Frank Carter & The Rattlesnakes, PVRIS, Jimmy Eat World, While She Sleeps, ONE OK ROCK, The Hunna and more! Reading Richfield Avenue, Leeds Bramham Park August 25 – 27.

REBELLION FESTIVAL
Line-up: Frank Carter & Rattlesnakes, Bad Religion, Pennywise, Leftover Crack, Sham 69, Richie Ramone, The Skids, Anti Pasti and loads more! Blackpool Winter Gardens August 3 – 6.

RISE AGAINST
O2 Academy Birmingham November 1, O2 Apollo Manchester 2, O2 Academy Leeds 4, London O2 Academy Brixton 5, O2 Academy Newcastle 8. Support: Sleeping With Sirens.

ROYAL BLOOD
Cardiff Motorpoint Arena November 13, Reading Rivermead 14, Manchester Arena 16, Leeds First Direct Arena 17, Birmingham Barclaycard Arena 18, London Alexandra Palace 20 – 22, Glasgow SSE Hydro 24, Nottingham Motorpoint Arena 25, Dublin 3Arena 26, Bournemouth BIC 28, Brighton Centre 29. Support: At The Drive In, Black Honey.

SAINTE
Manchester Soup Kitchen August 10, London Hoxton Square Bar & Kitchen 11.

SEETHER
London O2 Forum Kentish Town October 15, O2 Ritz Manchester 16, O2 ABC Glasgow 17, O2 Institute Birmingham 18.

SIKTH
Manchester Academy III December 2, Glasgow Garage 3, O2 Institute2 Birmingham 4, Bristol SWX 6, Brighton Concorde II 7, London Camden KOKO 8.

SILVERSTEIN
Southampton Talking Heads December 8, Brighton Haunt 9, Cardiff Globe 10, Glasgow G2 12, Newcastle Think Tank? 13, Manchester Sound Control 14, Huddersfield Parish 15, London Garage Islington 16.

THE SISTERS OF MERCY
London Camden Roundhouse September 1 – 2. Support: Therapy?.

STICK TO YOUR GUNS
Nottingham Rescue Rooms November 27, Glasgow Garage 28, Manchester Club Academy 29, London O2 Academy Islington 30, O2 Institute2 Birmingham December 1. Support: Being As An Ocean, Silent Planet.

STONE SOUR
Birmingham Barclaycard Arena November 29, Leeds First Direct Arena 30, Brighton Centre December 1, London O2 Academy Brixton 4, Cardiff Motorpoint Arena 5, London O2 Academy Brixton 6, Glasgow SSE Hydro 8. Support: The Pretty Reckless.

STRAY FROM THE PATH
London Camden Underworld October 5, Leeds Key Club 6, Glasgow G2 7, Manchester Rebellion 8, Cardiff Globe 9, Birmingham Mama Roux's 10.

SWMRS
Southampton Joiners September 29, Leeds Key Club 30, Glasgow Stereo October 1, Nottingham Bodega 2, Manchester Academy III 4, Birmingham Mama Roux's 5, London O2 Academy Islington 6, Liverpool Buyers Club 8, Dublin Fibbers Magee 9.

THY ART IS MURDER
Cardiff Uni October 3, Leeds Key Club 4, Glasgow Garage 5, Manchester Club Academy 6, O2 Academy2 Birmingham 7, London Electric Ballroom Camden 8, Nottingham Rescue Rooms 9. Support: After The Burial.

TRASH BOAT
Southampton Talking Heads September 17, Cardiff Clwb Ifor Bach 18, Liverpool Magnet 19, Nottingham Rock City Basement 20, London Camden Underworld 22, Leeds Key Club 23, Manchester Rebellion 24, O2 Academy2 Newcastle 25, Glasgow G2 26, O2 Institute3 Birmingham 27. Support: Broadside, Homebound.

WATERPARKS
Bristol Fleece September 21, Nottingham Rescue Rooms 22, O2 Academy2 Newcastle 23, Glasgow King Tut's 24, Leeds Key Club 26, Manchester Academy 3 27, London Camden Underworld 28, O2 Academy2 Birmingham 29, Brighton Haunt 30.

WEEZER
O2 Academy Leeds October 23, O2 Academy Glasgow 24, O2 Apollo Manchester 25, O2 Academy Birmingham 27, London SSE Arena, Wembley 28.

WOLF ALICE
O2 Academy Bristol November 8, O2 Apollo Manchester 9, Glasgow Barrowlands 11 – 12, O2 Academy Newcastle 13, Nottingham Rock City 15, O2 Academy Birmingham 16, Norwich UEA 17, O2 Academy Leeds 18, Brighton Dome 20, O2 Guildhall Southampton 21, London Alexandra Palace 24, Belfast Ulster Hall 27, Dublin Olympia 28.

THE XCERTS
Brighton Haunt September 29, Nottingham Bodega 30, Leeds Brudenell Social Club October 1, Glasgow Saint Luke's 3, Aberdeen Tunnels 4, Newcastle Think Tank? 5, Bristol Exchange 8, Birmingham Flapper 9, London Scala 10.

YOUNG GUNS
Southampton Engine Rooms September 21, London Student Central 22, Birmingham Asylum 23, Glasgow Garage 24, Manchester Club Academy 25, Cardiff Globe 26. Support: Holding Absence.

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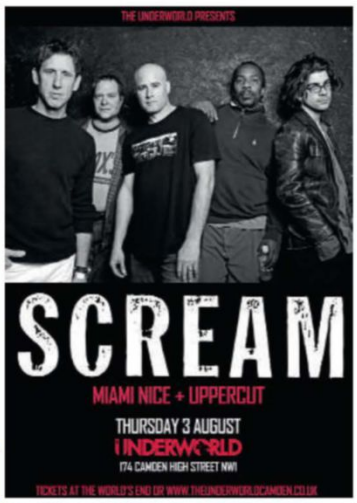

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NEXT WEEK
ON SALE AUGUST 05

THE TOUR OF THE YEAR HAS ARRIVED...

PHOTO: ANDY FORD

EDITORIAL

WHAT'S YOUR FAVOURITE ZOMBIE MOVIE?

EDITOR: James McMahon (*Zombie Flesh Eaters from 1979. There's a scene where a shark fights a zombie. Set to ambient electronica. And, at that moment, cinema peaked*)
ART EDITOR: Steve Beech (*Shaun Of The Dead – I lived right next to that newsagents*)
DEPUTY EDITOR: Sam Coare (*Shaun Of The Dead because North London is best*)
ASSOCIATE EDITOR (REVIEWS): Nick Ruskell (*The Living Dead At Manchester Morgue – "Drugs, sex every sort of filth. And you hate the police, don't you?" "You make it easy"*)
DEPUTY ART EDITOR: Matt Dykzeul (*Dawn Of The Dead '78*)
ASSOCIATE EDITOR (PRODUCTION): Emily Carter (*Shaun Of The Dead – too wimpy for anything else, and Simon Pegg is the best*)
LISTINGS EDITOR: James Hingle (*Shaun Of The Dead – you've got red on you*)

CONTRIBUTING EDITORS: Katie Parsons (*Shaun Of The Dead – because Simon Pegg*), Jennyfer J. Walker (*Shaun Of The Dead because it has so many great one-liners*).

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SPECIAL THANKS TO: Stu Garneys (*Not a massive zombie movie fan, to be fair. Find myself laughing through it all. However I did find Dead Snow fairly entertaining.*), Amit Sharma (*Dead Snow – so bad, it's actually really good*), Steve Yates (*Shaun Of The Dead – 'cause I'm too squeamish if it's not played for laughs*).

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All views and opinions expressed by our interviewees are those of the artist or band and not necessarily Kerrang!'s.

THE ULTIMATE
ROCKSTAR TEST

RENA LOVELIS
HEY VIOLET

FOR THAT HECKLER TAKEDOWN ALONE, THE VOCALIST SHOOTS STRAIGHT INTO THE TOP 10. FOREVER, PROBS

ON ROCK'N'ROLL...

HAVE YOU EVER SHED BLOOD IN THE NAME OF ROCK?

"I've twisted my ankle onstage, but mainly I've bled from and injured my fingers. I used to play bass and I would play so hard that my hand would start bleeding every time I went onstage. There was one time I came offstage and there was blood all down my arm. I didn't even feel it happening!"

HAVE YOU EVER SILENCED A HECKLER?

"There was one time when someone was yelling, 'Take your shirt off.' That was a few years ago and I said, 'You realise every single one of us is not of age yet and so you're a complete paedophile, right?' Everyone started cheering, and it was a moment that made the guy look like the disgusting idiot he was. You have to tell these people to fuck off."

WHAT'S BEEN YOUR WEIRDEST-EVER FAN EXPERIENCE?

"It's the moms who tend to get weird on us. One night we were on the bus, all groggy in our pyjamas, and we stopped at Walmart. This mom came hammering on the tour bus going, 'Can you get the band out because my daughter wants to take a picture!' I know moms will do anything for their kids, but they can get crazy."

So your answer is basically, 'your mum'? Stylish.

LIFESTYLES OF THE RICH AND FAMOUS...

WHAT'S THE MOST INCONVENIENT PLACE YOU'VE BEEN RECOGNISED?

"Any time when you're wearing your worst clothes with pasta stains from the night before. There are times I have to warn people, 'Hey, I don't smell my best right now, my clothes are disgusting.' They go, 'No, no, it's okay,' and I'm going, 'Trust me...it's not.' It's kinda cool to be recognised, though."

WHO'S YOUR MOST FAMOUS FAN?

"We were at some red carpet thing and Katy Perry walked by me. She went, 'Oh my God, you're from that band. What's the name? It's Hey Violet!' And then she started singing Guys My Age with me. It was really cute."

But did you go, 'Who the hell was that?'

FAILURES AND F'UPS...

WHAT'S THE WORST LYRIC YOU'VE EVER WRITTEN?

"The song has some nice little moments and it's a nice sing-along, but the entire band isn't really fond of one of the songs on our first EP called Can't Take Back The Bullet. I look back on that song and think, 'Oh, we were so *young* back then.' It's pretty cheesy."

HAVE YOU EVER FALLEN FLAT ON YOUR FACE ONSTAGE?

"I've never fallen *over*, but one time when I played bass I got off the stage to jump in the crowd and then I couldn't get back up. I had to throw my bass onstage and it made the *worst* sound. Then I had to hoist myself up in the most unattractive way possible and sort of crawl back onto the stage. It's the least graceful thing I've ever done."

Worse than bleeding on yourself without realising?

ON THE HYPOTHETICAL...

IF YOU WERE PRESIDENT FOR A DAY, HOW WOULD YOU DEAL WITH ALL THE FUQBOIS?

"Well I guess I can't actually exterminate them like I say in the song, but I would put them in their own little lockdown. I would send them all to an island that no boats ever go to and make sure it's far enough out that none of them can swim away from it. I feel like the world would be a safer place without them."

WHO WOULD YOU LIKE TO PLAY YOU IN A MOVIE OF YOUR LIFE SO FAR?

"Amanda Seyfried [Twin Peaks and Les Misérables actress], for sure. I love her. I've thought about that question before, which is why I was able to answer so quickly!"

Yeah, you answered that almost as quickly as you destroyed that heckler. Eeeesh...

SPIRITUAL HEADMELTER...

DO YOU BELIEVE IN GHOSTS?

"I believe in ghosts and I think I might have seen one. When I was little I had a dog named Hank and he unfortunately got hit by a car and passed away. Weeks later, out of the corner of my eye, I thought I saw him running. When I looked over this dog had gone but it definitely didn't feel like I'd imagined it. It felt like I'd seen some weird, otherworldly thing. There were lots of weird little things when my grandpop passed away. It just feels like there are certain things out there that are pointing to the other side."

Cosmic road signs? An A–Z of The Universe Beyond The Astral Plane? A really weird OS map?

"A MOM WAS HAMMERING ON OUR TOUR BUS FOR A PHOTO!"

RENA LOVELIS

THE VERDICT

MAD MUMS, KATY PERRY AND SHUTTING DOWN IDIOTS, PLUS YOU ALSO GOT SOME BLOOD IN THERE. A FINE SHOWING...

SCORE 94%

THE LEADERBOARD

1	**AL JOURGENSEN** MINISTRY		100%
2	**ALICE COOPER**		99%
3	**BEN BRUCE** ASKING ALEXANDRIA		98%
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6	**ZACKY VENGEANCE** AVENGED SEVENFOLD		95%
7	**AHREN STRINGER** THE AMITY AFFLICTION		95%
8	**RENA LOVELIS** HEY VIOLET		94%
9	**SYNYSTER GATES** AVENGED SEVENFOLD		94%
10	**GREG GRAFFIN** BAD RELIGION		94%
11	**REBA MEYERS** CODE ORANGE		93%
12	**MYLES KENNEDY** ALTER BRIDGE		71%
13	**CHRIS ROBERTSON** BLACK STONE CHERRY		52%
14	**JOHNNY CHRIST** AVENGED SEVENFOLD		31%

WORDS: PAUL TRAVERS

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